

Fisherwoman by Max Beckmann. First Prize in Carnegie's "Painting in the United States, 1949." See Page 7

35
CENTS



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A Modern Viewpoint

By Ralph Pearson

Television vs. Amateur Art

Television and amateur art, particularly that of painting pictures, are both on the gain. Since both are recreational and involve leisure-time activity, or passivity, it may be useful to consider just exactly what dividends each pays its devotees.

The usefulness would occur if this discussion should cause some neophyte to stop, look and listen before he decided which investment to make—\$300 for television or \$5 for some paints and brushes. Is a moving photograph really worth sixty times as much in pleasure-returns as a picture painted by one's own hand? Several friends, after a year's experience, like their television and do not get bored. As for me, I marvelled at the marvelous invention as it flickered in bars and grilles; then I investigated seriously one evening for 15 minutes—and had enough; I was bored.

We can grant at once the utility value of television in its reporting function—its adding of distant visual facts to the myriads of environmental facts which press upon us from every side, and we can admit value in the plays and some other non-factual programs. But we should never forget one thing. All the programs are picked for us and fed to us by the Big Business, which owns television, on the basis of what it thinks the millions should see. It is the BIG VOICE speaking. Not the still, small voice of any minority opinion or production, never the non-conformist, or personal, message.

The Individual looking at television in his comfortable arm chair is being fed on standard brands; he is being standardized; his individual self is being smothered. He looks and listens. He plays the *passive* role.

The amateur painter, on the other hand, is announcing himself from his own house-top; he is active instead of passive; his individuality is rampant instead of drowned. If his painting only copies nature with skill it is a craft activity, limited mainly to eye and hand, he indulges in. But this is still *activity*. If he *creates* his own beauty by playing visual harmonies of color, space, form and subjects as symbols rather than replicas, then his eye, hand, brain, emotions and spirit are all being given a place in the sun and allowed to grow and flower. The self-expressive activity of a folk-art is at the opposite pole from the remote-controlled passivity of television.

Why was I bored with the little movies on the home screen? For one reason only. I know by experience and by watching the development of several thousand adults, the excitements of personal creation. I also like to watch prize-fights and football games and to see plays (even in miniature)—but to *create* is to expand the human soul. The money values of the two recreational methods have by some mistake become reversed. Painting should cost \$300 and television—\$5. Then there would be no harm in having both around.

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THE ART DIGEST

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October 15, 1949

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More Kokoschka

Sir: Ralph M. Pearson's banishment of Oskar Kokoschka to the basement of the house of art as "a man who has learned nothing from the modern movement" seems to me to require a reply.

Mr. Pearson's statement and his judgment of Kokoschka's place in modern art ignore the unquestioned historical fact that Kokoschka was one of the initiators of the modern expressionistic movement in Central Europe more than 35 years ago.

Had the artist striven merely to conform (which is what Mr. Pearson obviously means) by "learning" from the modern movement, it would have meant following a code of rules not his own, a hollow pragmatism devoid of life and inspiration.

Has Mr. Pearson not lost his sense of proportion when he assumes the role of teacher and stands a man of Kokoschka's stature in the corner like a bad pupil because he does not fit Mr. Pearson's blueprint of modern art? For this is what Mr. Pearson does when he recommends that Kokoschka's show be moved into the basement of the Modern Museum "to illustrate how an authentic and profound emotional power is vitiated by the lack of knowledge of the design of the ages, as rediscovered by the moderns."

Mr. Pearson's conception of the word "knowledge" is indeed an unfortunate one when applied to a creative artist. It makes for schools and imitators. The only "knowledge" which keeps art creation alive is the artist's knowledge of his own insight. Says Plato: "Beauty, though intelligible and universal, is not a form. It is a metaphysical principle, constitutive of the form."

—HUGO FEIGL,
 New York City.

Pleased With Dondero Stand

Sir: I have received two of Dondero's ignorant letters, and am pleased to see the stand the DIGEST took.

—MARGARET STURGIS,
 Augusta, Me.



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Comments:

My Girl Friday

I HOPE this sounds like a wedding announcement (which is what it is) and not like an obituary (which is how I feel). With this issue, Jo Gibbs, for six years my good right arm as managing editor of *THE ART DIGEST*, resigns her position to marry Asa Bordages, distinguished fiction writer and commentator in such national publications as *Saturday Evening Post*, *Colliers*, etc. Having served the cause of art since her early days on the old Woodstock *Overlook*, Jo figures it is now time for that lucky seventh-inning stretch. And so this pair of Texas-born writers are off to Mexico for a honeymoon which we, who continue worrying about "press-day," hope will extend through the years.

Fortunately for the *DIGEST* and for me, we have obtained Doris Brian, nationally known as critic and editor in the field of fine art and more recently Fine Arts Editor of *House Beautiful*. Never believing in sending a boy to do a man's work, my choice was to follow a professional with another professional. It took six weeks to make the decision, and I am confident my readers will agree with the wisdom of my selection. It wasn't the easiest work I have done.

Jo Gibbs has about everything, including a fighting heart and beauty (under a John-Fredericks hat, her chief feminine luxury). She writes like a whip, but on the *DIGEST* was never quite satisfied until she had re-written until the words incorporated her exact meaning. As managing editor, she utilized her vast knowledge of printing production—from pictorial layout to composition over-set. As a critic, she paid special attention to the young and the unknown, often giving some now famous artist his first national publicity. Most difficult of all, she would take a piece of "re-write" and breathe life into the dry words of an official press-release.

We will miss you, Jo!

Cellarizing Kokoschka?

WE APPEAR TO HAVE another controversy in the composing room, this one (thank the lord!) having nothing to do with political Washington, but being confined to purely artistic definitions. For the past several months Americans have been seeing and reading about Oskar Kokoschka until they are color blind, and then three issues ago (Sept. 15) Ralph M. Pearson dropped an aesthetic bomb to disturb the nation-wide adulation. Pearson, who believes that design is the natural mother of art and all the other factors artificial insemination, stated that the Kokoschka exhibition belonged in the Museum of Modern Art basement, because this is an artist "who has learned practically nothing from the modern movement which this museum is supposed to represent." Kokoschka, he feels, belongs in the Metropolitan, not the Modern.

Quick to answer was Alfred H. Barr, Jr., of the Museum of Modern Art (Oct. 1 *DIGEST*). Mr. Barr granted that "it is true Kokoschka did not learn much from his contemporaries—he didn't need to. He was a leader, not a follower." Barr gave special praise to Kokoschka's early work—unconsciously conceding the fact that a hungry fighter is a good fighter, and the same applies to an artist in most cases.

Since then we have received numerous other letters, mostly from artists defending Kokoschka. Best of these letters comes

from painter Nahum Tschachbasov, who argues that the artist should have his say ahead of the critic:

"When barbers cut each other's hair, it's a question of who gets sheared first. Mr. Barr and Mr. Pearson are negative in their presentation; and Mr. Barr, like many authorities on art, sooner or later disenfranchises the same victim they have edified. Although Barr lauds the earlier work of Kokoschka, under pressure he himself disqualifies Kokoschka, resulting in exaggerated, romantic phraseology of 'magnificent passion and rapture expressed not through balanced formal organization, but through the vehement drawing and volcanic color.' Because Mr. Barr does not remember that an artist is known by his best work, he cannot give him his full status without reservation.

"Art is timeless, although it writes its own episodes historically. Pictures of lesser quality cannot disqualify the status of the artist. When the critic attempts this, this is a form of neurotic recrimination.

"Pearson is almost indignant and takes the repressive liberty of excluding Kokoschka's work from the Museum of Modern Art because 'his original intuitive sense of design evident from 1908 to 1912 has degenerated into chaos.' Whence have Pearson's ideas of organization and chaos been derived? If they are of higher quality than the casual spectators', although he too could have absorbed conventional, middle of the road aesthetics, or contemporaneous insight into order and disorder, what qualifies Pearson above or below the intellectual wonders of other keen observers into the mystery of art?

"At best, the critic can be a spectator and his critical facilities become complex if evaluation of art is for reasons of rejection. Do critics think they are the protectors of public morals? Art criticism and morality are synonymous, hiding the underlying drive for power. And curious enough, while Pearson uses the word 'intuitive,' he himself doesn't seem to trust it, because while he leans on this word, his dialectic is opposed to its meaning. . . .

"According to scientific research, intuition is an irrational function. The nature of artistic conclusions is not chronological because they are externalized by the unconscious mind which is chaotic. The nature of chaos is the very ingredient upon which art builds its expression, and implied in this chaos is its own inherent order.

"There isn't much disparity between Pearson's ideational denial of 1920 and Barr's aesthetic millennium of 1950."

Despite the seeming chaos of some of the above, there is considerable meat in the Pearson-Barr controversy. And so, let us close with Plato (via Hugo Feigl, see page 4): "Beauty, though intelligible and universal, is not a form. It is a metaphysical principle, constitutive of the form."

* * *

CRAFT RESIGNS:—Added to the growing list of museum administrators who have resigned their posts this Autumn is the brilliant and successful John Richard Craft, who has headed the Washington County Museum in Hagerstown, Maryland, since 1940. The effective date is Dec. 31, after the new wings and rebuilding of the museum will have been completed under his supervision (more later). During the past nine years Dr. Craft did a magnificent job of making the museum an active cultural center.

* * *

CURRIER ANNIVERSARY:—Marking its 20th anniversary, the Currier Gallery in Manchester, N. H., is presenting until Nov. 7 an important exhibition entitled "Monet and the Beginnings of Impressionism." According to Director Gordon M. Smith, the exhibition is centered around the outstanding early Monet, *The Seine at Bougival*, recently acquired by the Currier Gallery.

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New Bohemia

By C. J. Bulliet

CHICAGO:—Surrealistic wine in realistic bottles might sum up the fall exhibition in the new picture galleries in the Mandel department store of the Chicago Society of Artists.

The Chicago Society is made up of erstwhile radicals in Chicago art who asserted themselves in 1923, splitting the oldest exhibiting organization in town, dating back to 1888. The radical faction retained the name of the society, while the conservatives called themselves the Association of Chicago Painters and Sculptors. Several artists retained membership in both factions. The wound of the breach has so healed that the differences between the two in 1949 are scarcely more pronounced than the differences between Tweedle-dee and Tweedle-dum. The government art projects of the 1930's and certain organizations that have grown out of them, including the Artists League of the Midwest, have become the anchoring spots of the radical voyagers on the seven seas of art.

There is little distortion of either human forms or landscapes in the show at Mandel's, but much brooding over the inner spirit of persons and trees. It could be a flash-back to the days of the Druids or the people of Brittany or of the Black Forest. Gustaf Dalstrom's *Landscape* is pale and ghostly in a phantom gray light, and Frances Foy's *Wood Interior* is made up of twisted branches of trees haunted by invisible pixies. Fritz Brod's *Threads That Are Tied Together* is a procession of girls through space-time from careless childhood to a soul-hungry maturity. Peggy Palmer Burrows' *Lincoln Park* is the playground of both children and adults, with something of the stolid air of the frozen figures in Seurat's *Grande Jatte*. *An Alcoholic* by Macena Barton, most powerful picture in the exhibition, might have stepped out of the Klnsey Report. Andrene Kauffman's *The Dancing Lesson*, is one of the few consciously modernistic paintings.

But the surrealist mists clear away for other veterans, like Emil Armin, Edithe Jane Cassady, Beatrice Levy, Winnifred Pleimling, Jean Crawford Adams and Ruth Van Sickle Ford, represented by canvases both well-considered and well-painted.

More Chicago art of quality is on view at the Chicago Galleries Association, where three local artists of distinction combine in an October show, Adolph Heinze, Frederic Mizen and Ernest Melchert.

Mizen, exhibiting portraits, ties the show together with oil likenesses of both his friends, Heinze, painter of western landscapes, and Melchert, etcher, president of the Chicago Society of Etchers. He shows no self-portrait, but submits a painting of his more glamorous wife.

Millard Sheets, landscape and figure painter of California and Mexico, is being given an October show of his new work at the Findlay Galleries. Paint is still wet on some of his canvases. *Taxco Little Church* and *Corner Shrine* both lie beneath skies of vivid and wondrous blue that heighten the devotional effect of Sheets' paintings.

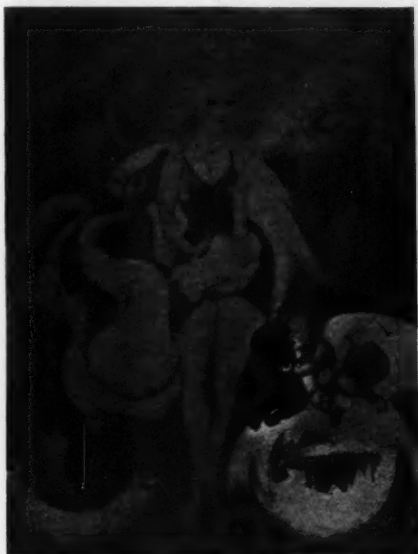
The Art Digest

THE ART DIGEST

Vol. 24, No. 2

The News Magazine of Art

October 15, 1949



Leda in High Places: PHILIP EVERGOOD
\$1,000 Second Prize



Spring Festival: HOBSON PITTMAN
\$700 Third Prize

Carnegie Presents Last and Best All-American Annual

THE CARNEGIE INSTITUTE's current exhibition, *Painting in the United States, 1949*, presents irrefutable evidence that a large amount of good painting is being carried out in the U.S.A. in a predominant impression of individuality. The divergences of expression appear to be due not to the artist's desire to exploit an *Ism*, but to the personal language he has found suited to develop his conception. This last All-American show is decidedly the best one.

The public seldom agrees with the compromises of jury selections, yet few persons would dispute the excellence of awarding First Prize (\$1,500) to Max Beckmann's vigorous, completely sustained canvas, *Fisherwomen* (see cover), just as they might find it difficult to grasp the logic of giving Second Prize to Philip Evergood for *Leda in High Places*, a mawkish re-hash of classic legend with little to recommend it in color or design. Hobson Pittman's *Spring Festival*, receiving Third Prize (\$700), is a commendable recognition of a witty conception carried out in subtly adjusted color and coherent design. Honorable Mention given to Robert Brackman's *Unmasked*, a pretentious concatenation of waxwork figures and strewings of fruit, is hard to understand. Alexander Brook's *The Barn Chair*, receiving an Honorable Mention, is a distinguished canvas. An Honorable Mention was also given to Abraham Rattner's *Composition: Don Quixote*, which, somewhat muddled in composition, is carried off triumphantly by its resplendence of color.

The number of excellent figure pieces makes impression. Among them are Ben Shahn's poignant *Mine Disaster*; Joseph Hirsch's authoritative organi-

zation of figures in *Nine Men*; Russell Cowles' magical evocation, *Before Eve Was Lilit*; Edward Hopper's impeccable craftsmanship and cruel vividness of characterization in *Conference at Night*; the masterly incorporation of figures in landscape in Leon Kroll's *A Day in June*. And add the realization of sculptural form imbued with inner vitality in Grigory Gluckmann's *Nu*; Isabel Bishop's *Woman Bending* and the figures in *Sun Bathers* by Waldo Pierce.

Rhythms of light and color build up

The Barn Chair: ALEXANDER BROOK
First Honorable Mention



arresting figure pieces in Louis di Valentin's *Panic in a Revolving Door*; Hilde Kayn's *Sunshine and Ruins* and the intensity of effect in *The Wedding*, by Jacob Lawrence. Other outstanding figure canvases are by Carol Blanchard, Milton Avery, A. S. Baylinson, Michael Insinna, William Charles Libby, David Fredenthal, William Brice, Marion Greenwood, Mitchell Siporin and Gene Alden Walker.

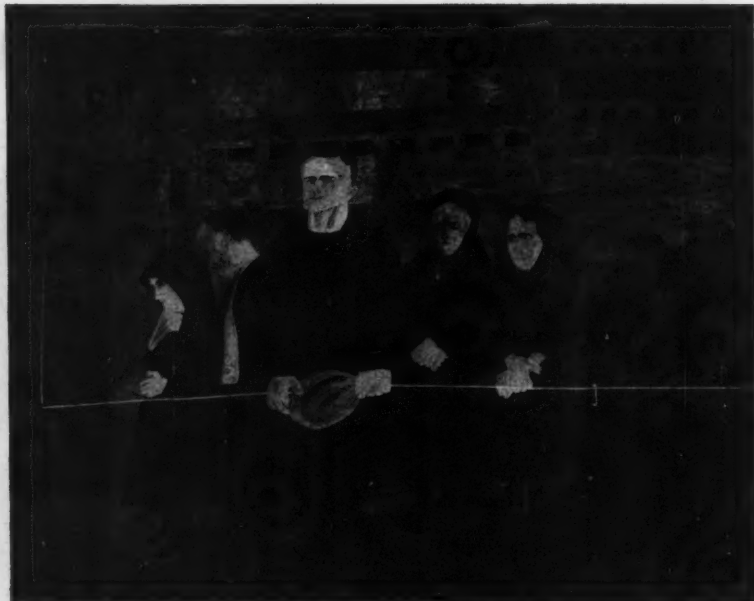
Canvases previously commented upon in these columns yet deserving further mention are Nura's *News and Soda Pop*, carried out with ingenious charm, but avoiding saccharine flavor; Louis Bouche's *New Lebanon Railway Station*, a fine disposition of figures heightened by broken planes of light and shadow; Iver Rose's *A World I Did Not Make*, the tragedy of refugees underlined by sinister color. And illustrating the widely varied approach of individual artists are Ruth Ray's meticulously brushed surrealist conception, *Intermezzo*; the stylized and effective *Flower Vendors* by Robert Gwathmey; Joseph Floch's placing of figures in *Stairway*.

Non-objective and abstract works are not predominant, but thoroughly admirable. Completely disparate but equally effective are non-objective canvases by Jean Xceron and I. Rice Pereira. Compelling abstractions of the essentials of objective fact are by Charles Sheeler, Amedee Ozenfant and Milton Gross. The clarity and coherence of Jimmy Ernst's *Laboratory Report* is also highly commendable.

Further outstanding abstractions are the monumental forms and closely coordinated design of *Classic Conflict* by Suzy Frelinghuysen and George L. K. Morris; the play of form and texture in



Brooklyn Bridge: GEORGIA O'KEEFFE



Mine Disaster: BEN SHAHN

Kay Sage's Interior; The Interwoven Thread by Kenneth Callahan.

Another form of escape from realism, fantasy, includes works in which able craftsmanship supports imaginative conceptions. Some of these felicitous canvases are the lyrical translation of scene by Rainey Bennett in *Soft Wind*, William Thon's *Time and Art*, Raymond Breinin's *Along a Peaceful Sea*, Jay Robinson's *Nice Drums*—circles of light and color creating an illusion of swift tattoos, Leonid's diaphanous yet thoroughly realized *Laguna a Chioggia*; Charles Schucker's luminous *The Web*, and intensity of conviction of past fable and legend in imaginative canvases by Harold Sterner and Fred-eric Taubes.

The appreciable relation of color and form in John Rogers Cox' *Cooling House* heighten its mingling of fantasy and objective form.

In landscapes, Georgia O'Keeffe bypasses Joseph Stella triumphantly in her *Brooklyn Bridge*. Gertrude O'Brady's unpretentious *La Brasserie Lipp* is a nostalgic evocation of a by-gone Paris.

Canvases in which the visual experience is translated through fine perception to an imaginative conception are by Maurice Sterne, Charles Burchfield, Hobart Nichols, Phil Dike, Ogden Pleissner, Lamar Dodd, Marjorie Phillips, B. J. O. Nordfeldt. Other canvases meriting comment are by Gert Wolheim, Mitchell Jamieson, Carl Gaertner, Sol Wilson, Reuben Tam, John Folinsbee, Yvonne Pene du Bois and Georgina Klitgaard. Whether Edward Melcarth's transformation of a sordid scene in *Litter* into a brilliant expression is figure or landscape painting is not so important as its achievement.

Marion Junkin's *Strawberry Cove* holds its glowing color to co-ordinated design; Jean Liberte's opulence of palette lends animation to the piling up of massive forms in *Maine Coast*; Carl Hall's romantic, yet lightly stressed note, in *Domain* gives his intricately built up design a special interest.

Portraiture, naturally, includes many official portraits, but happily most of them escape the official stamp in their vitality of presentment, such as those

by Leopold Seyffert, Furman J. Finck and John C. Johansen. Edwin Dickinson's *Constant*, a young child blowing a horn under a penumbra of other musical instruments, is an unforgettable work. Other admirable portraits that possess distinctive qualities are by Jan Hoowij, Wayman Adams, Eugene Speicher, Lester Bentley, Jerry Farnsworth, Sidney Dickinson, James Chapin, Jo Jones and Paul Trebilcock.

Still lifes, usually the "also ran" of large exhibitions, are here noteworthy, imaginatively presented and executed with fine craftsmanship. Arresting works include the glowing fantasy *Christmas Eve* by Albert Serwazi; the almost magical rendering of textures and forms in Jacques Maroger's *Still Life*; the splendor of light and color in Henry Lee McFee's *Flower Piece*; the charm of unusual, yet nicely calculated arrangement in Chet La More's *Segment of the Garden*; the sense of pulsating growth in Leon Karp's *Spring Flowers*; the witty conception in *Still Life with Marble* by Charles Gilbert. There are also handsome flower pieces

Caught in Net: MAURICE FREEDMAN



Don Quixote: ABRAHAM RATTNER

by E. Barnard Lintott, Florence Julia Bach, Felicia Meyer and a sort of fireworks of technical accomplishment in Stanley W. Crane's *Handel Still Life*.

The necessary suspension of the Carnegie international exhibitions, during the war, seemed at the moment an irreparable calamity. Yet the fact is that they proved to be an amazing revelation of the full measure of accomplishment of the American artist. Director Homer Saint-Gaudens organized a series of All American shows, ably sustained during his absence in service in Europe, by Assistant Director John O'Connor, Jr. Applying the long acquired technique of assembling large, successful international exhibitions to the field of American art, Saint-Gaudens presented not so much the ordinary "cross section" of our art, as a full, impressive presentation of all its varied phases. The same unstinted praise should be given to the exhibitions arranged by O'Connor.

The Carnegie exhibitions are invited shows, a fact which involves patience and discrimination in their assembling. That Saint-Gaudens has not been swayed to left or right, or been either influenced or repelled by new art expression has been apparent in all these exhibitions. The widely varied types of painting chosen have affirmed both his catholicity of approach and his selectivity of vision.

The many groups devoted to showing American

Ice Cream Parlor: HOPKINS HENSEL



Unmasked: ROBERT BRACKMAN



Nine Men: JOSEPH HIRSCH



Constant: EDWIN DICKINSON

art have performed and still continue to perform commendable service, but the amplitude of the Carnegie shows with no thesis to sustain or any form of *parti pris* in their selection have gained recognition and understanding of the widely disparate forms of art expression that flourish side by side in our contemporary art field, that could scarcely have been gained in any other way. That Director Saint-Gaudens gives up his work in the coming year and Assistant Director O'Connor in a few years are losses to the cause of American art that cannot be readily reckoned. Their devotion to service and the broad impartiality of their judgments puts them at the top of the honor roll.

Painting in the United States, 1949, will remain on view at the Institute until December 11.

—MARGARET BREUNING.

America's Greatest Van Gogh Show

The most comprehensive Van Gogh show ever seen in America opens at New York's Metropolitan Museum on October 21. Most of the 96 oils and 67 drawings in the show, many never before seen in this country, are from two of the world's greatest Van Gogh collections, that of the Kroller-Müller Museum in Otterlo, Holland, and that of Vincent Van Gogh, the artist's namesake and nephew. The show will continue at the Metropolitan to January 15 and will then move to the Art Institute of Chicago, from February 1 through April 15. Van Gogh made only about \$100 from the 740 oils and some 800 drawings he made between 1880 and his suicide in 1890. The 67 drawings and the 66 oils loaned from the Dutch collections for the Metropolitan show are valued by museum officials at \$3,000,000. The exhibition, one of the major events of the season, will be reviewed in the next issue of the ART DIGEST.



Jean Cocteau: GLEIZES

Albert Gleizes

THE RETROSPECTIVE EXHIBITION of Albert Gleizes at Passadoit traces the career of one of the first verbalizing cubists from 1910 (the year after he joined the movement), through the stages of his development which presaged the most advanced trends of today, to 1935, by which time cubism's vitality had been exhausted.

There is an obvious and logical parallel between the earliest canvases here, the contemporaneous canvases of Braque, and the latest of Cezanne. Gleizes produced his most significant work after 1912 when, together with Metzinger and the brothers Duchamp, Duchamp-Villon and Villon, he organized the cubist center *La section d'or*.

The *Paysage Lorraine* (1915), whose brilliant colors and assertive rhythms achieve a remarkable balance, is certainly the high point of this little show. That same year Gleizes painted *La Cruche Lorrain* whose amorphous forms and abandoned impasto—so prophetic of Stamos, Rothko and Tomlin—are fully a quarter of a century ahead of their time.

More indicative of Gleizes' own development is the *Jean Cocteau* of 1916. Mirrored here are his initial experiments with analytic cubism which opened the path for collage. The beginnings of that later insistence on overall pattern and on the decorative surface effect is contained here in germ.

What ultimately distinguishes Gleizes from Picasso and Braque is that he always allows for the importance of color. Where this emphasis has been strengthened by centrifugal energy—as in *Paysage Meridional* of 1923—the results are impressive; but as his concern for surface pattern and too-subtle modifications of colors increased, his idiom gained refinement at the expense of virility. Taste and rich invention of forms are always present, as *Jaune Lumiere* demonstrates. But by 1935, Gleizes' forms, cut like so much ticker-tape, are much less effective. (Until November 5.)—BELLE KRASNE.

Mad Hatters, Inc.

By Emily Genauer

THERE WAS A TABLE in the big room, and about it were seated the Vice-President-in-Charge-of-Creative-Ideas, the Furniture Copywriter, the Man in Charge of Merchandising, and Alice, who was supposed to take notes on everything Significant that was said.

"Have some art," the V.P.I.C.O.C.I. said to her in an encouraging tone. Alice looked around the table, but there was nothing on it except a layout for an 8-column furniture advertisement scheduled for the next Sunday's newspaper.

"I don't see any art," she replied. "Why that layout is art," said the Vice-President severely, "And if you don't recognize art when you see it, then read it."

Alice looked at the layout. "Macy's-own Sectionals. As luxurious as white mink! As style-right as a Mondrian!" it read.

"The question," said the V.P., "is whether we ought to say 'as style-right as a Mondrian' or 'as style-right as a Klee.'"

"Oh, it's a riddle," said Alice. "I'm glad you've begun asking riddles. But I'm afraid I can't answer that one—I don't know what Klee and Mondrian are."

"Who they are, you mean," snorted the V.P. "I daresay you've never even heard of neo-primitivism and purism. Well, Paul Klee was a neo-primitivist and Mondrian was a purist."

Alice felt dreadfully puzzled. The V.P.'s remark seemed to her to have no meaning in it, and yet it was certainly English. "I don't quite understand you," she said, as politely as she could, although she wondered, without saying it, what any of this had to do with selling sectional sofas.

"Perhaps we'd better use Mondrian," said the V.P. "Klee is too well-known. Mondrian will mystify people. And besides he's the purest."

"You mean—that is, you said 'purist,' didn't you?" asked Alice, who was already very much mystified.

"No, I mean 'purest.' I mean 'purist' too. Mondrian is both," he added testily. Only we won't say a word anywhere in the advertisement about who he is. People who are interested in this kind of modern furniture will probably know he's the man who paints pictures that look like the geometrical patterns on a linoleum floor. If they do, it will please them to recognize the name. Make them feel smug and proud. If they don't know, they'll be intrigued—maybe even look him up. That will please us—we can feel that we're doing something educational."

"But aren't we just supposed to sell furniture?" asked Alice timidly.

"You don't just sell furniture these days," said the V.P. "You sell an idea, a sense of style, a feeling of being in the know. To people who like borax, Mondrian will mean nothing. But it's not they who are even going to read an advertisement for high-style modern furniture."

"Borax?" asked Alice. "But I thought

[Please turn to page 30]

Mondrian Started It

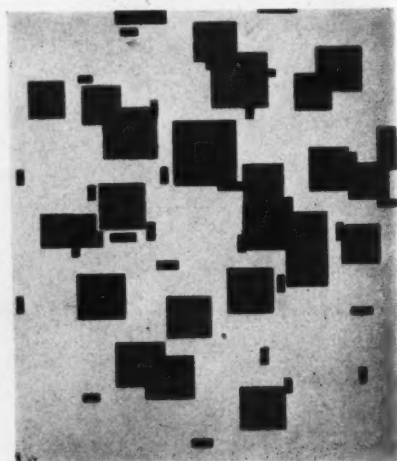
WHAT WITH ALL THE EMPHASIS now being placed on the influence of modern art on applied design in exhibitions throughout the country, it was thoughtful of the Janis Gallery to hold an exhibition of paintings by one of the first artists to start it all—the Dutch painter Mondrian.

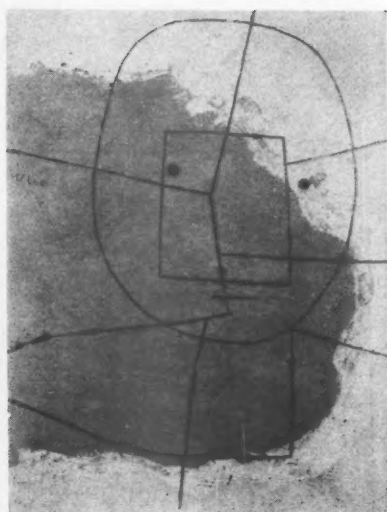
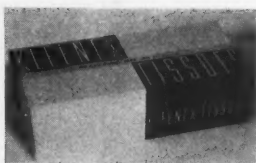
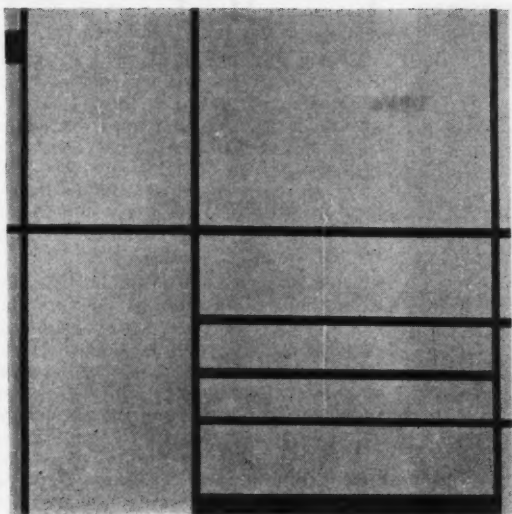
The exhibition raises a chain of speculation. Why, for example, does a public that accepts modernism in applied design balk at it in fine art? Can the fact that commercial artists have made fine art concepts palatable mean that modern art forms are most satisfying when applied to objects of use and more often barren when only themselves? Or does it mean only that the public has two sets of expectations and reactions, one for studio art and one for applied art?

Covering work from 1910 to 1944, the year of his death, the Mondrian exhibition traces the career of the great purist from his early, dullish-colored cubist study, *Still Life with Gingerpot*, in which the rhythm of curves has not yet been banished, to a big *Victory Boogie Woogie* that compresses all the vibration of brilliant color and mood into neat geometric arrangement—truly a victory in strange achievement.

More variety than might be suspected is found in the show, for the 1910 still lifes and a 1913 *The Sea* (a translation of ocean into repeating, undulating curves, all painted in greys) are far removed from the later compositions. Even through the middle periods much variety is seen. Early studies huddle small forms into one large mass that is pitted against a simple background. Then in others formal fragments are gradually separated to become impeccable actors in mathematical dramas of tension, first by scattering them over a canvas evenly as in a 1919 *Composition* and later by marshalling individual rectangles to play stellar roles. In addition to the interest the 29 paintings have in documenting a unique career, they remind one that the sterility of Mondrian-influenced design in advertising and editorial layout is not found in a large group of works by the original creator, who within his tight-bounded art universe practised an infinity of variations.—JUDITH KAYE REED.

Composition: MONDRIAN (1917)





Modern Art in Your Life

FOR THOSE WHO STILL DENY the triumphant influence of modern art on contemporary design, a visit to the Museum of Modern Art's 20th anniversary exhibition, *Modern Art in Your Life*, is in order. Conservatives may still reject the modern Arp-like furniture or frown upon the unadorned angularity of a building that meets Mondrian's prescription for a painting. But they will find it difficult to deny the appeal of the many posters, book jackets, record album covers, textiles and chic window displays—all inspired by the modern artist who incidentally also taught stores and factories a more interesting way to package and sell their products.

Displayed in galleries, arranged with the Modern's usual flair for dramatic illustration and painless instruction, are more than 100 examples of architecture, industrial designs, advertising art and window displays whose style stems from 20th century art forms. The majority of exhibits—running from a roll of toilet tissue to the Daily News Building—indicates that modern art has shaped with considerable force the form of much that surrounds us. Among the striking parallels illustrated are:

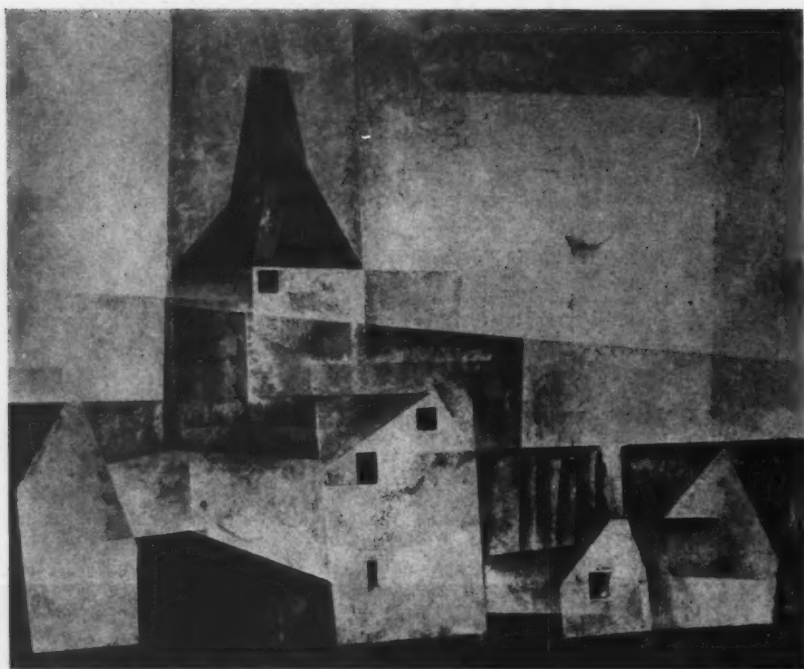
A Shell Oil poster bearing unmistakable relation to Leger's painting of three women at breakfast (geometrically stylized representation, the Museum terms them both); the dust jacket for Norman Mailer's book *The Naked and the Dead*, in which the Modern sees the influence of "one of the most characteristic styles of the 20th century: the wandering line" as exemplified in a Klee portrait; the familiar blue and white Kleenex box, a post-Mondrian simplification (abstract geometric form) and other works like the Moore figure (illustrating organically stylized form) much favored in posters and window displays; furniture representing abstract organic form such as Cooper's Butterfly table and Eames' chair, which are allied to forms of Miro and Arp; and finally surrealist paintings by Dali, Tanguy, Magritte and others that inspired another group of poster exhibits.

Whatever the future fate of abstract and surrealist art, the Museum has underscored its contribution most effectively.

Arranged by Robert Goldwater in collaboration with Rene d'Harnoncourt, the exhibition will run through Dec. 4.—JUDITH KAYE REED.



Reading clockwise: Mondrian's *Composition and Kleenex container*; dust cover by Karov and Klee's *One Who Understands*; Moore's *Reclining Figure* and Dan Cooper's *butterfly table*; E. McKnight Kauffer's poster and Leger's *The Three Women*.



Yellow Village Church II: FEININGER

Modern Federation in 9th Annual Show

PROOF OF THE FACT that modernism has as many solutions as U. N. has problems may be seen in the ninth annual exhibition of the Federation of Modern Painters and Sculptors at the National Arts Club. Here some sixty-five minor prophets and a few priests of the avant-garde point their own paths to the Kingdom.

It is gratifying to see how many of these paths reach their destination. Just how broadly the term abstraction can be interpreted is indicated by the odd assortment of canvases gathered here. At the one extreme are a number of non-objectivists: Bradley Walker Tomlin, offering a whimsically titled but handsomely conceived *Maneuver for Position*; Mark Rothko with an overambitious, sanguine canvas; Ilya Bolotowsky showing a tidy, colorful, composition sired by Mondrian. At the other extreme are Arbit Blatas' big *Blue Cock*, more expressionist than abstract, and Harold Weston's frankly realist *Girl Reading*, probably included here because of the almost abstract way in which its varied textures have been ordered into a patterned crazy-quilt.

Situated between these poles, the gray, rectilinear shapes of Joseph Albers' *Dark* which is as impersonal and as impressive as a granite quarry; the handsomely colored and textured planes of Feininger's *Yellow Village Church No. 2*; the compact brilliance of Rattner's flamboyant *Church near Ymeray*; the swooping exuberance of Manfred Schwartz' *Beach Divertimenti* are all worthy of attention.

Edwin Dickinson's *Whitman House, Wellfleet, Mass.*, is modified in the direction of nostalgic softness as is *Cows in Butter Beans*, one of Lee Gatch's latest pastiches mounted in a horizontal door panel. Some here bear watching: Charles Shaw, whose *Tragic Clown*

proves how effectively color can be used to create a mood within a mood; Earl Kerkam, whose arresting, solidly painted *Figure* is quite at home in this more radical company; and Esphyr Slobodkina, whose slick rendition of texture in *The Witching Hour* makes her a candidate for the title of magic abstractionist.

The small group of sculptures includes the most traditional materials—plaster, marble, and bronze—as well as the most unorthodox—driftwood and sea-smoothed pebbles, wrought metals, and a ribbed slab of granite which Polygnotos Vagis turns into a case for making the most of a material. On the other hand, Rhys Caparn's *Animal Form* proves how far the sculptor can modify his material in the direction of simplicity without sacrificing meaning or mood.

What the staid host thinks of its guests can be surmised from the switchboard operator's reply to an inquiry about the Club's present exhibition: "It's not our show." (Until Oct. 20.)

—BELLE KRASNE.

Loren MacIver

LOREN MACIVER's paintings at the Pierre Matisse Gallery demonstrate convincingly that she has found a greater amplitude of expression exactly consonant with her powers. Her highly personal use of color, her fecundity of invention and her vitality in brushing, which never calls attention to itself but to the theme it develops, all contribute to effectiveness.

The canvas *Venice* needs no title, for it is the actual quintessence of that magical city; there is no topographical realism in it, only a suggestion of spires and domes and flushed facades of palaces leaning over the water and thrusting incredibly deep reflections of quivering color into its depths. Yet it is Venice so cogently presented that no one could mistake it. *Paris* likewise presents no realism of definite description, but through a penumbra of bluish haze the character of its architecture, its bisecting river and bridges and its special allure make themselves felt.

A little upright panel showing balloons of different shapes and colors against a vivid blue background affords the impression that these buoyant forms are actually floating upward in undulant motion; the familiar *Bois et Charbon* of many a humble Paris street manages in some miraculous way to let the piles of coals and faggots of wood emerge from the tenebrous darkness of their basement environment. There are other arresting canvases, such as *Naples Aquarium*, its dark arches framing glimpses of illuminated water with floating Medusae; the glowing canvas of *The Fratellinis*; the unusual conception of portraiture, however, an effective one, in *E. E. Cummings*.

All the paintings give the impression that the artist has seen them through the lens of a keen imagination and has the ability to present at least some of the vividness of her sensitive visual perceptions. (Until Oct. 30.)

—MARGARET BREUNING.

Laurent Sculptures for Indiana University

Two statues—*Spirit of Drama* and *Spirit of Music*—carved by Robert Laurent from Indiana limestone have been placed on permanent display in the main foyer of the Indiana University auditorium. Mr. Laurent is a professor of fine arts at the university.

Naples Aquarium: LOREN MACIVER. At Matisse



The Art Digest



Malefactor: WYATT FLOCK
First Purchase Award for Sculpture



Buildings: HOWARD WARSHAW
First Purchase Award for Oils

California Surveys a Century's Art in Two-Part Exhibition

By Arthur Millier

LOS ANGELES:—Seventeen-hundred people turned out for the evening preview of the official California Centennial Exhibition of Art which is at Los Angeles County Museum through Nov. 13. Some came for the historical section of art depicting life in California from 1800 through 1870. A greater number came to see the competitive exhibition of paintings, watercolors, sculptures, drawings and prints by living artists.

The two sections are in striking contrast. The professional and amateur artists who painted or drew the pictures in the historical section reported news of the gold rush and the infant State in terms of the Dusseldorf and Hudson River schools. The contemporary section's news is much more what artists are feeling than what they see. The old-timers discovered the land. Today's artists are trying to discover themselves.

The 170-piece historical section was assembled from pioneer and historical societies and museums throughout the State, the State Library, Stanford University and a few private collections. It is the most comprehensive show of its kind ever presented here.

Lester D. Longman of Iowa State, Andrew C. Ritchie of the Museum of Modern Art and Perry T. Rathbone, City Art Museum, St. Louis, spent four days selecting the 207 contemporary works from 2700 entries, and selecting purchase prize winners. Los Angeles County furnished \$5,175 in prize money and the winning works go into the museum's permanent collection.

Juror Longman found the art of California "cosmopolitan . . . somewhat to the right of center." It is decidedly contemporary in tone, and while, due to the State Legislature's dilatoriness in appropriating money for Centennial celebrations, the representation from Northern California is disproportionately small, one thing is clear: the stylistic gap between typical northern and

southern California art is closing. The vigorous work is more abstract than realistic. Color and form are increasingly freed from visual description.

The astoundingly able but tasteless Charles Christian Nahl dominates the historical section. His plump *Spanish Girl* is something Ingres might have painted had he lived in Dusseldorf—or the San Francisco of the gold and shipping barons. Nahl reveled in the gaudy silks and satins of the era's Sunday clothes and caught the last highlight on a polished shoe. His romantic juxtaposition of firelight and moonlight in his *Indian Encampment* is optically all wrong, but what audacity! And how he could draw horses and women! The State can boast no better draftsman. Yet he was so caught up in the era's vulgarity that his art suffers. His best piece is the *Indian Boy with Dogs*.

Alburtis D. O. Browere painted the show's handsomest landscape, *View of Stockton, 1856*. Beyond the listing "American" and his dates nothing is recorded of him. William Hahn's *Sacramento Railroad Station* (about 1875), Thomas Hill's *Richard Ogden Driving Double* and a few of the other better-painted relics of the past by Lee, Osgood, Richardt, Keith, Harmer and Narjot, have more illustrative than artistic merit. The careful watercolors of *Missions* by Henry Chapman Ford and the *Indian Buffalo Hunt* by an anonymous primitive strike more fire in a contemporary breast.

Eight on-the-spot pencil sketches by Audubon's son, John W., recording scenes from Santa Cruz, Mex., to San Francisco and the gold diggings, suggest that a fine artist was lost when, soon after his trip to California in 1849-50 he died as a result of its hardships. All his other sketches of the expedition were lost in shipwreck.

Lithographs and letter sheets of mining scenes and vigilante executions, and drawings and watercolors by amateur or professional visitors to the

mines, form the interesting core of the historical section.

Now for the contemporary exhibition. All works were supposed to have been done in the past two years, though a few are obviously earlier. There are almost no landscapes and two of those depict the freak snow which fell here last winter. And no California sunshine in paint! It might be the effect of smog, but some of the best pieces from this region are mysteriously dark, among them Howard Warshaw's first prize—*Buildings* and William Brice's honorably mentioned *Chalk Hill*. For bright colors one turns to Richard Diebenkorn's *Untitled*, a glowing, emotional, abstraction from San Francisco.

The show is full of work by artists unknown to me. Many of them would seem to belong to the ex-G.I. crop. They are serious and positive in their work, influenced by Picasso and Matisse, or, locally, by Berman and Lebrun, and, with a few exceptions who belong in illustration, are completely uninterested in portraying the visible world. They may or may not have great futures as artists. But anybody who is sensitive to the forces loose in the world today and acquainted with the drift of this century's art is likely to feel that he is in the presence of a genuinely contemporary art. The contemporary section conveys a feeling of life, whereas the historical section seldom does more than imitate its objects.

Only one of the 23 pieces of sculpture struck me as outstanding and it, *Malefactor*, carved by Wyatt R. Flock, Jr., won the first purchase award. The crucified torso is finely developed from a log, even the cracks being utilized to accent the strain of this death.

It is evident from this exhibition that many an eastern and midwestern artist now works in this State. There is little definitive regional character to the work. But there is also a general vitality that suggests that California will play an increasingly important role on the broad stage of American art.



Horrible Massacre at Ft. Rosalie, from Dickeson-Egan MISSISSIPPI PANORAMA

Panoramic Picture of the Mississippi

A PICTURE 348 FEET LONG, which is a lot of painting, is having its first public showing in almost a hundred years at the City Art Museum of St. Louis.

The picture is *Mississippi Panorama* and, whatever else it may be, it's the biggest of more than 200 paintings in an exhibition which Director Perry T. Rathbone calls "the largest and most comprehensive assemblage of art depicting life on the Mississippi and Missouri Rivers during the 19th century."

The elongated canvas, which someone is bound to describe as a "moving picture," is viewed as it is unrolled between two vertical spindles in the same way it was last shown to the cash customers about 1854. It is the only known survivor of seven panoramas of life on the Mississippi which were favorite entertainment in America and Europe during the middle 1800's.

The 348-foot picture was painted by an industrious Irishman named John J. Egan from drawings and notes made by Dr. Montroville W. Dickeson, whom Director Rathbone tags "the Burton Holmes of the 1850's."

Dr. Dickeson, a bushily bearded gentleman with curly hair the ladies must have envied, seems to have been quite a person. He was born in Philadelphia in 1810 and grew up in Woodbury, N. J. A biographer has noted that he had "a passionate interest" in collecting birds, reptiles, insects and shells; that he adored taxidermy; that even as a lad he became "widely known as an authority on the fossils" of the region.

He began studying medicine in a doctor's office about 1828 and managed to control his passionate interests long enough to become a resident physician at the Philadelphia Dispensary. Then his "passion for archaeological investigation" sent him traveling through the valleys of the Ohio and the Mississippi. He spent seven years traveling and digging, from 1837 to 1844. The relics he collected filled the attic and upper story of his patient parents' home before he opened a museum, "The

Dickeson Collection of Arts and Sciences," in Philadelphia.

People stayed away from the museum and things must have looked pretty dark until Dr. Dickeson found Mr. Egan. That was about 1850 and Dr. Dickeson took the picture and his relics barnstorming "throughout the country." The customers liked it.

Dr. Dickeson's collection and *Mississippi Panorama* finally wound up at the University of Pennsylvania. There Stewart Culin described the painting as "a series of pictures with lurid and fanciful illustrations of Indian life."

One of the six galleries used for the St. Louis exhibitions has been converted into a mid-Victorian theater and there *Mississippi Panorama* is unrolled twice daily. Music with "appropriate sound effects," written by St. Louis radio star Russ David, accompanies each showing.

In addition to the energetic Mr. Egan's panorama and first-rate and favorite paintings by such artists as George Caleb Bingham, John James Audubon, George Catlin and Charles Bodmer, the exhibition includes a display of boat models showing the evolution of river transportation, photographs and architects' drawings of plantation architecture and "steamboat equipment and appurtenances."

Mr. Rathbone believes the exhibition is "one of the finest ever assembled" by the museum and says:

"The aim of the exhibition is not only artistic, for it also presents in visual terms a review of American social history as it unfolded along the two great rivers during the last century." (Through Nov. 14.)—A. B.

Yale Acquires Sculpture

A group known as the Associates of the Yale Medical Library has presented to the Yale University School of Medicine a bronze bust of the late Dr. Harvey Cushing, the famous surgeon who served as a faculty member from 1933 to 1939, by Malvina Hoffman.

William Ritschel

TO THE WORLD OF PAINTING, the personality of William Ritschel must be coupled always with the sea. It seems odd that we find no record of seafarers among his forbears, for never was a painter more the Viking than this Bavarian born in the medieval town of Nuremberg. Turbulent and impulsive—sailor, poet and painter—he roamed the seven seas, alert and inspired to catch the meaning of the wonders about him.

In his finest work, Ritschel was hardly surpassed by that other giant, Winslow Homer. Munich was his early training ground. In 1895, at the age of 31, he left Germany and after fruitful wanderings in France and Italy, came to the United States. From the beginning, his pictures were received with acclaim at exhibitions.

Warm-hearted and generous towards fellow painters, he was impatient with the phonies and insincere opportunists. Success and its comfortable attributes never spoiled his sense of simplicity. Fleeing the crowds, art politics and recurrent isms, he found the peace and independence he craved. Like all great craftsmen of his ilk, his motto was love, breathe and eat paint.

When I first knew him in Paris in 1923, he was a huge hulk of a man. Not until more than twenty years later did I meet him again. He was in his eighties, thinner, but as sturdy as an oak and still the vigorous adventurer in paint. The spirit was unconquerable and until the end he labored at the task he loved. A memorial show honoring his memory is now on view at the Carmel Art Association.

—A. G. WARSHAWSKY.

Memorial Mosaic Mural

Eugene F. Savage, who is William Leffingwell professor of painting at Yale, will execute a glass mosaic mural as a war memorial and a challenge to the German firm which, he says, has long monopolized this field of art. Savage says that before the war this German firm, using Italian craftsmen, "did all mosaic work."

The United States Commission on Fine Arts and the Battle Monuments Commission have authorized Mr. Savage to proceed with his plans for the mosaic, which will cover a wall 18 feet high and 75 feet wide in the museum of the American military cemetery at Epinal in France.

In collaboration with Lewis E. York, associate professor of drawing and painting at Yale, Savage uses a modern ceramic variation of the ancient Greek process of combining gold between layers of glass. After studying the writings of Theophilus to learn the Greek method of making glass mosaics, Savage says that the modern variation achieves "an approximation" of the same result. He estimates the job will take about three years.

The mosaic mural is one of a dozen being designed for American war cemeteries overseas. The Battle Monuments Commission decided to use mosaic instead of paints because the memorial murals are intended to be "everlasting" despite exposure to the elements.

Philadelphia News

By Dorothy Drummond

PHILADELPHIA: — Pennsylvania Week which in 1947 developed the Gimbel Pennsylvania Art Collection, now staging a return engagement in Philadelphia at the parent department store, this year takes another step toward emphasis on paint documentation through exhibition of some seventy watercolors — all State inspired — by as many members of the Philadelphia Water Color Club. Installed through co-operation with the Pennsylvania Railroad in the main concourse of its 30th Street Station, the display brings art to the travel minded.

The Philadelphia Water Color Club, in fact, is about the only art organization in the city with sufficient breadth of vision to recognize the sales and advertising potentialities of the Week. Each year it is planning to purchase from its special exhibition one outstanding paper toward the formation of a permanent collection of art dealing with the Pennsylvania scene and to be housed in Harrisburg in the Historical Museum. The first picture in this aggregate, in all probability, will be the watercolor honored by award of the \$100 Taws prize during the 30th Street Station exhibition, October 17-24.

The Contemporary Art Association of Philadelphia opened its 1949-50 season with award of an anonymously donated \$100 Etelka J. Greenfield Memorial prize to *Stag* by Adolph Dioda, a handsome flowing composition carved from blue-veined pink limestone.

From each major show this season C. A. A. juries will select an artist who will be invited to participate later in the season in an "Award Exhibition." Catharine Grant was selected from the opening display on the basis of her oil, *Development*, a sensitive yet realistically factual contemporary city statement.

Martin Jackson's poetic oils occupy the Philadelphia Artists Gallery at the Pennsylvania Academy, while Saul Baizerman, New York sculptor, is exhibiting his heroic hammered coppers at the Art Alliance. The Dubin Galleries have opened with a group show featuring oils by Rhinehold Edelsheim, Ruth Wollman, Larry Day and Hugh Wiley who also exhibits several powerful wash drawings of bulls in the newly opened graphics room, where watercolors of Mexico by Allan Jones and his wife, June Craig, also are on view. Oils by the young colorist Seymour Remenick are scheduled for October 24.

Morris Blackburn's prints — abstract and in-between — match quick, deft drawings of people, harbors and rocks, primarily New England, with and without touches of watercolor, by Katherine Sturgis Goodman at the Print Club.

The contemporary Chinese painter, Lin-Fon-Ming, who combines Eastern linear feeling with more nervous Western appreciation for colors and forms, is being presented at the Georges de Braux Gallery. As Matisse looks to the Orient, so this young Oriental has looked to the Occident, where he received his primary art training.



Social Dimension: JACK McLARTY

Northwest Artists in 36th Annual Show

By Kenneth Callahan

ONE HUNDRED AND THIRTY-SIX paintings and seventeen sculptures make up the 35th Annual Exhibition of Northwest Artists, at the Seattle Museum.

The Annual is a survey of the work produced by the artists of this region, and while the current exhibition is marked by a mildly modern tendency as a whole, with increasing use of the non-objective approach, two examples, a traditional realistic figure painting as seen in *The Straw Hat* by Dorothy Perrin (an Honorable Mention), and Evan Phoutrides's *No Title* in the non-objective idiom (also an Honorable Mention), suggest the range of styles on exhibition.

Top award, the Margaret E. Fuller \$200 purchase prize in any medium, was given to a richly colored allegorical painting, *Social Dimension*, by Jack McLarty. Its design has something of mural character and its subject is a successful modern interpretation of Alice in Wonderland. It is one of relatively few paintings in the show using recognizable symbolism. A major part of the work is in two general groups consisting of paintings with direct approach to subjects (interpretations of things seen or felt) and a second group preoccupied with design or picture construction methods.

The second highest award, the Lowman & Hanford \$100 purchase prize in any medium, was given William Neller's *Merry Pranks*, a tempera. Design is the motivating concept back of the picture; an actual waterfront scene was simplified, reduced to flat patterns in color and broken shapes. It is a happy painting in its bright color, very pleasing to the eye in general character.

In quite a different approach to painting is the West Seattle Art Club's Katherine B. Baker Memorial purchase prize in oil, awarded to *Easter Hill*, a landscape in direct realism by Clarence Steele. It depicts the character and mood of a typical Northwest timbered hillside. Natural color was used in the

painting which successfully interprets specific landscape character. Another award in the same field of realism is James Peck's *Roosevelt Bridge*, a highly accomplished watercolor rendering of a familiar Seattle scene which won the Puget Sound Group's \$50 purchase prize in transparent watercolor.

In a style of painting remote from the above two pictures is the highly abstract *Lineage*, a tempera by Margaret Tomkins, given the Music and Art Foundation \$100 purchase prize for first place in tempera, watercolor or gouache. Intricately broken angular forms in low keyed color are woven into a complex pattern covering the panel suggesting symbols meaningful to the artist, no doubt, but too obscure by the degree of abstraction to carry to this reviewer. As a pattern in color and volumes it has an integrated beauty.

A handsome landscape mood interpretation, *Rim Rocks* by Ray Hill, won the Northwest Watercolor Society \$25 award, and the special Washington State Women Artist \$50 purchase prize given by the American Association of University Women was made to Emily MacIntyre's *Laus Deo*.

Honorable mentions in addition to the two already mentioned were made to a strong allegorical canvas *Icarus* by Guy Anderson, James Fitzgerald's near abstract *Nature of Night*, Milton Wilson's arresting expressionistic *Flora, Fauna and Two Erotic Birds*, a small painting with a long title, also to Windsor Utley's *Electric King*, a luminous tempera suggesting a stained glass window, and to four sculptures, Everett Du Pen's *Metamorphosis*, Hilda Morris's *Dancer*, Peggy W. Packard's *Lot's Wife* and Ernest Reynold's *Negative Woman*.

Sculpture does not constitute as a whole a strong part of the Annual, although the mention winners are all works of quality. Of the four, Morris's small terra cotta and Du Pen's plaster figure are the most impressive in my estimation.



Cliffs and Sea: SYD BROWN. AAA Bronze Medal

Allied Artists in Thirty-Sixth Annual

TRADITIONAL IS THE WORD that describes the Thirty-Sixth Annual Exhibition of the Allied Artists of America being presented this year in the galleries of the National Academy. Though the 256 conservative exhibits (oils, watercolors and sculpture) display little individual experimentation or few new directions, consistently they maintain a solid standard of technical competence that should reassure any one who is skeptical about contemporary painting. The exhibition in its entirety affords a distinct and interesting level between the elaborate "academician" and the avid "experimentalist" painting today in America.

In the large oil painting section, Raymond P. Nielson received the AAA Gold Medal of Honor for his robust portrait, *The Boilermaker*; Syd Browne, The AAA Bronze Medal for a powerful seascape, *Cliffs and Sea*, which marks a definite departure in theme for this established painter of city scenes. The AAA Prize for Outstanding Painting was awarded to Walter Farndon for his romantic but rather prosaic rendition *Northern Waters*, with its soft diffused colors and nostalgic concept; the Margaret Cooper Prize for Conventional Painting was received by William Welch for a realistic and conventional depiction of a young negro girl titled *Kentucky Babe*. Recipients of honorable mentions are Margaret Pierson, Howard B. Spencer, and Edgar M. Craven, who exhibits a particularly well realized and atmospheric canvas entitled *Milltown*. Other exceptional oils are Ferdinand Warren's *Winter on the River*, with its subtle color tonalities and vibrant textures; *Washington Square* by Nell Boardman, *Wood, Sand and Steel* by Edith L. K. Brown, and Wayman Adam's loosely brushed portrait of Eugen Spiro.

The watercolors exhibited reveal a greater range in conception and imaginative execution than the oils and result in a more varied and interesting collection. The dramatically rendered

Abandoned by Ted Kautzky, who received the AAA Gold Medal of Honor, is especially satisfying as is Herbert Scheffel's (A. C. Friedrichs Prize) *Midway* with its vital color and moving design. Other prizewinners in this section are Eileen Monaghan and Edward G. Jacobson with E. Ingersoll Maurice and Charles R. Kingham receiving Honorable Mentions—all represented by accomplished works. We found the luminosity of pigment and the sensitive yet severe design achieved by Roy M. Mason in *Sea Eagles* to be one of his most vigorous papers, and the small, simplified *Wet Day* by Setta Solakian both delicate and impressive.

Though the sculpture display is limited, it is diversified as seen in Pietro Montana's (AAA Gold Medal of Honor) tender *Fra Angelico*, with its disciplined ordering of volumes and religious overtones, and the contrasting, amusing and charming *Baby Monkey* by Ann Scott (honorable mention). Ruth Brall's forceful and imposing portrait of Dr. Mary McClean Bethune (honorable mention) is also commendable. Betti Richards' expressive *Summer Reverie* and Eleanor M. Mellon's austere *Angel of the Nativity* should also be mentioned. (Until Oct. 20.)

—MARYNELL SHARP.

Edmund Greacen Dies

Edmund Greacen, one of the founders of the Grand Central School of Art in 1924 and its head for twenty years, is dead at 72. Mr. Greacen, who was graduated from New York University in 1897, died Oct. 4 in White Plains, N. Y., where he had moved a year ago after living most of his life in New York City.

Mr. Greacen won the Salmagundi Prize in 1922 and the National Arts Club prize and medal in 1923 and 1935. He was a charter member of the Painters and Sculptors Gallery Association of New York and a member of the National Academy and of the American Watercolor Association.

Toiles of Yesterday

THE EXHIBITION JUST OPENED at the Scalmandré Museum of Textiles, forms, as is usual with its showings, a fascinating array under the title of *The Toiles of To-Day and Yesterday*. Many of these French, English and American toiles are the original 18th and early 19th century prints, while the reproductions draw their themes from the early sources.

A large number of the original toiles were printed by the famous textile printer, C. P. Oberkampf at Jouy, a fact that accounts for the usual association of toiles with Jouy. The versatile and accomplished artist J. B. Huet is responsible for the greater part of these Jouy designs, printed either on woodblocks or copper plates; his delight in animal life accounts for the delightful details of birds and beasts in these engaging patterns.

The early toiles followed the fashions of the day, adumbrating the elegance of the court of Louis XVI, following the tenets of the later Classic Revival or reflecting the "back to nature" teachings of Rousseau in pastoral scenes. There is frequently an echo of the fashionable *Chinoiserie* in many of the prints or a suggestion of the influence of East Indian *decor*.

After the American Revolution, patriotic toiles appeared depicting George Washington in an elegance of dress and posture that would have astonished the "Father" of our country while he is embowered with flowery garlands and nymphs. But it is impossible to list or comment upon the opulence and interest of this diversified and absorbing exhibition which follows a sequence of period in its arrangement. One amusing item must be mentioned: an American political campaign print displaying portraits of Garfield and Arthur in their candidacy for offices; it is as prosaically factual as the modern poster.

—MARGARET BREUNING.

National Academy Celebrates

The National Academy of Design will start a year's celebration of its 125th anniversary on November 11 with the opening of a show of work by members at the Academy Galleries in New York.

The show will last a month, but DeWitt M. Lockman, president of the Academy, said that the 125th anniversary celebration will "continue throughout the year 1950." Part of the celebration, in the spring of 1950, will be an exhibition open to members and non-members with "ample prizes to be announced."

The Academy announced that during the celebration "fitting tribute will be paid" to its founder and first president, Samuel F. B. Morse, the portrait painter who gained somewhat wider fame by inventing the telegraph. Fitting tribute also will be paid to the 29 other artists, architects, engravers and sculptors who met with Mr. Morse at the New York Historical Society in the Alms House Building Nov. 8, 1825, to form the New York Drawing Association. Three years later, the name was changed to the National Academy of Design.

Tiffany Foundation

ONE OF THE MILLIONAIRE TIFFANYS of New York's jewelry Tiffanys was an artist who thought young artists ought to have a chance to give "free play to individuality" without worrying about the rent. So now \$18,000 is being parceled out to 19 artists to spend on anything they wish.

The artists have been recommended for Louis Comfort Tiffany Foundation scholarships by a committee which had so many applicants and found such "strong competition" that it decided to make more recommendations than usual even though this meant less cash for most of the chosen. Recommendation for the stringless scholarships is tantamount to election, like a Democratic primary in Georgia. Applications for next year's scholarships will be received by the Foundation at 1083 Fifth Ave., New York, after January 1.

Among painters, \$2,000 scholarships go to Lenard Kester and Hazel Teyral. Alicia Fiene, William Freund, Sidney Gross and Jay Robinson get \$1,000 each and \$500 each goes to Morton Grossman, Ethel Magafan, Jenne Magafan and Philip Moose. Among sculptors, Albert Wein gets \$2,000 and Angelo Frudakis gets \$1,000. In the graphic arts, Richard Evans, Sol Le Witt and Theodore Salz get \$1,000 each and \$500 each goes to Helen K. Boyer, Sidney Chafetz, Christine Engler and Harold Paris.

The selection committee consisted of Leon Kroll, Robert Brackman, Martin Lewis, Adolph Weinman, Gleb Derujinsky, Charles W. Locke and Lynd Ward.

Louis Comfort Tiffany—the man whose money the 19 artists will spend—was born in 1848, fathered nine children and died only a month before his 85th birthday in 1933. He was vice president and a director of the family firm, which his father started as a stationery-cum-motions store with \$1,000 borrowed capital in 1837 and which became the royal house of the jewelry trade.

Young Tiffany studied painting under George Inness, Samuel Colman and Léon Bailly in New York and Paris, but his interests soon widened to include work in jewelry, glass, rugs, textiles, architecture and landscaping. He became (to coin a cliché) a stormy petrel of the American Watercolor Society and the National Academy of Design. In 1877, he decided the Academy was "too narrow and unprogressive." So did John La Farge, Wyatt Eaton, Augustus Saint-Gaudens and some others. So they formed the Society of American Artists.

As an artist, however, Tiffany became most widely known and remains best known today because of the use he made of some colored glass left over from his serious work.

When he started his first glass factory in 1875, stained glass was produced as a much-leaded mosaic of different colored bits of glass or by painting colors on the glass surface and burning them in. Tiffany invented a process by which he "worked his pigment directly into the glass and produced draperies or other shadings by forcing pot-metal glass, while in molten condition, into the wrinkles or folds." His great work in this medium was a pictorial glass curtain, "weighing many



Autobiography: Essences of the Past: HAZEL TEYRAL
\$2,000 Tiffany Award for Oil Painting

tons," for the National Theater in Mexico City.

Instead of throwing away the piles of colored glass left over from this work, Tiffany used them to make such things as vases, cigarette boxes, bric-a-brac and tiles for walls and floors. A biographer records: "This beautiful product, to which he gave the name of Favrite glass, brought him his greatest popular reputation."

(In case you don't have a dictionary: "Favrite" is merely a trade name form of the adjective "fabrile," which indicates skill as an artisan in stone, metal, etc.)

After he established the Louis Comfort Tiffany Foundation in 1919, thirty artists chosen in competition were annually invited to work and invite their souls as free guests in the 50-room mansion and the acres of gardens, lakes, tennis courts, woodland and bathing

beach at Laurelton Hall, the Long Island estate Tiffany deeded to the Foundation. He also gave the Foundation a million dollars to pay the bills.

In 1946, thirteen years after his death, the trustees decided this system was "no longer practicable." So they sold the estate, which a reporter described as "part Moorish, part Byzantine, but mostly Tiffany." They sold also the varied Tiffany art collections, which ranged from Indian basketry to a collection of 1,400 Japanese sword guards. The next year, the trustees began making cash awards as the best way of carrying out the wishes of the artist who knew that artists need fiscal peace without strings.—A. B.

Art and the Five Percenters

Donald De Lue, former president of the National Sculpture Society, was a happy man. He thought he had a commission to design a \$733,000 fountain.

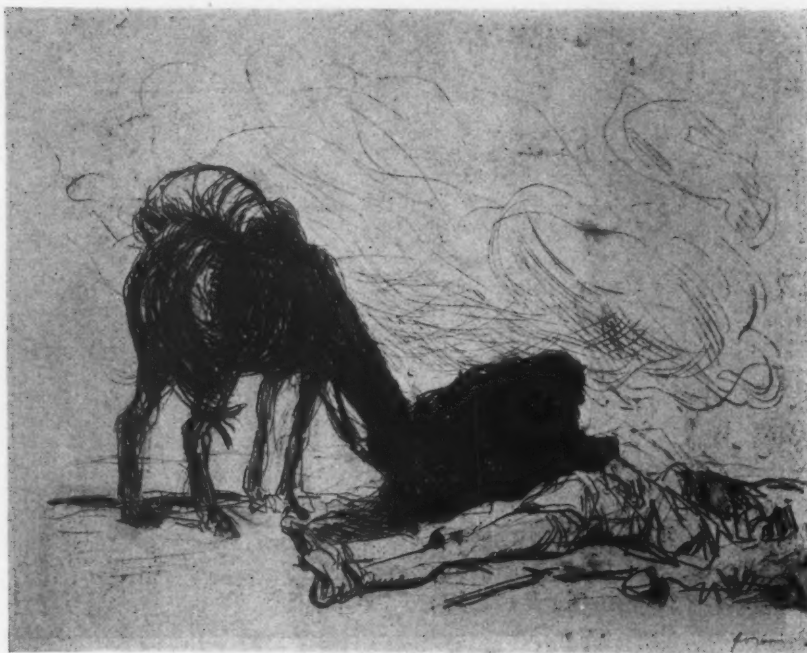
The fountain, a big league job with fourteen figures, was for the Florida estate of Robert R. Young, railroad magnate, as a memorial to his daughter, who died in a plane crash.

Such a commission naturally takes considerable time to arrange, and through the summer Mr. De Lue was happy to advance expense money to a friend to be advanced to the gentleman who was doing the arranging. Mr. De Lue says he shelled out \$2,150 before his friend told him maybe something was wrong. Then Mr. De Lue learned that Mr. Young didn't know anything about *The Progress of Womanhood* or any other fountain. Mr. De Lue's friend said he'd given all the expense money to the arranging gentleman, but the arranging gentleman said he'd received only a few hundred bucks.

All this made the happy Mr. De Lue so unhappy he went to the New York police. And the friend and the arranging gentleman went to jail until the courts can decide who did what to whom.

Girl with Vase: ALBERT WEIN
\$2,000 Sculpture Award





Le Bon Samaritan: FORAIN

Boston Surveys French Prints

AN EXHIBITION OF FRENCH ETCHINGS, engravings and lithographs, ranging in time from the 17th century to our own day, is on display in the Albert H. Wiggin Gallery of the Boston Public Library until Oct. 31. Discussing the exhibit in the library's *Quarterly*, Arthur W. Heintzelman notes:

"Delacroix, Decamps, Huet and a few artists of lesser importance must be given credit for creating an interest in the copper-plate medium when, in the early 19th century, Romanticism was in the ascendancy. The success of the Barbizon School can be traced to their efforts. Millet, Corot, Daubigny, Charles Jacque and Theodore Rousseau executed plates of lasting fame. . . .

"Charles Méryon was a contemporary

of the Barbizon etchers. His strange and weird genius, haunted by the mysteries of ancient Paris, found true expression in needle and acid after a failure in painting because of color blindness."

Mr. Heintzelman regards Jean-Louis Forain, who died in 1931, as the "most prominent" of the French artists who "carried the traditions of the Golden Age of engraving into the 20th century." The Boston show includes Forain's *Le Bon Samaritan* (reproduced above). The engravers represented include also Robert Nanteuil, "the greatest French master of portraiture in his age," among whose sitters were Louis XIV, Mazarin, Madame de Sévigné and Anne of Austria.

Degas and Renoir Contrasted at Rosenberg

Drawings, paintings and pastels by Degas and Renoir at the Rosenberg Gallery not only form a delightful exhibition, but suggest the contrast of two antithetical characters. Degas' haughty, cynical nature kept him from contacts with the world about him. Renoir was markedly gifted with high enthusiasm, robust enjoyment of life and living and an unconcealed delight in all visual beauty.

Both artists were early influenced by the cool notes of Velasquez' palette, both soon moved away from its neutrality. Both made use of the "grand line" and monumental mass of Ingres, but in a totally different manner. Both came under the sway of Impressionism, Degas adapting it to the "spotting" of Japanese prints and their decentralized composition, achieving a flux of evanescent movement. Renoir eventually abandoned impressionistic technique entirely in his mature development of organic form in masterly three-dimensional design.

Yet for all the coldness of his nature,

Degas was absorbed by a passionate love of abstract beauty, to which he devoted his gifts of color and distinctive draftsmanship. A characteristic canvas here, *Dancer at the Bar*, evidences both his command of resilient form and a certain cruel contempt for a lower social class. Happily, a number of his pastels are also included, for in this medium his inimitable magic of color and impeccable design are fully revealed.

Pheasant, by Renoir, not only displays a range of lustrous color on the feathered breast, but turns the snow on which it rests into a miracle of opalescence. In *Anemones* he raises natural forms into a decorative harmony. His *Woman and Flowers* attains a splendor of soundly sculptured form endowed with palpitating life; the glowing bunch of flowers and the almost monumental figure organized into a single vividness of impression. The exhibition continues until Oct. 22. (See cut on page 20.)

—MARGARET BREUNING.

Prints by Rouault

ORIGINAL COLOR ETCHINGS made by Rouault for a limited edition of a portfolio book on the Passion, that was printed in 1939 with text by Andre Soares, are now on view at the Binet Gallery. As is always the case with Rouault's color graphics, the prints form an impressive series, authoritative both for the authenticity of the content, and the masterful handling of rich color, and bold stroking that fuses content and style. The prints, whose plates were destroyed after 270 impressions had been made, range in price from \$75 to \$125.

For more modest collectors, the gallery is also showing black and white wood engravings, designed by Rouault and executed by G. Aubert for the same book. While all bear the stamp of Rouault's art, not all of these are free from a kind of mechanical drawing style that fills in the forms of figures and tonal areas. These range in price from \$20 to \$50.

The exhibition continues through October 31.
—JUDITH KAYE REED.

Evelyn Marie Stuart Says:

The attempts of young Moderns to create a symbolic art utterly withdrawn from realism have reacted unfavorably on an anthropologist fresh from South American jungles and accustomed to the sincere symbolism of real primitives. He scents in it death and decay, which has not missed conservative nostrils. The trouble with most of our would-be symbolists is that they work entirely with forms borrowed from the contacts of other men in other days with the realities of their time and place. They overlook the obvious fact that the first stimulation of man's imagination to the creation of symbols was the world around him.

A good Bible student might open their eyes to the fact that symbolism derives from everyday life by pointing out how outstanding is this characteristic in the words of the greatest symbolist of them all, Jesus Christ. The Greeks found no symbol more alluring than the human body, largely because they were an athletic people and their earliest sculptors found employment making portrait figures of the winners of Olympic games to adorn their stadia. Called upon to put the crowning ornament on a great Grain Exchange in the Midwest, a modern sculptor comes up with a human figure of the Greek goddess Ceres, forgetting the fact that we do not personalize the forms of nature and that the average grain broker never heard of Ceres. But this is rather the best than the worst of present day attempts at symbolism. The cubes and triangles and amorphous masses of color that allegedly represent the creative emotion or the artist's soul are far surpassed in any linoleum department by geometric patterns of good balance and cloudings or mottlings of color that are restful because they do not purport to convey a meaning.

Modern Acquisitions

ACQUISITIONS from its recent exhibition of 20th Century Italian Art now makes the Museum of Modern Art's collection of modern Italian art "the most important outside of Italy," according to Director Alfred H. Barr, Jr. He added:

"In fact, no Italian public collection now equals the Museum's representation of Modigliani or the early de Chirico or the pioneer Futurists. And although Italian art of the period 1920 to 1940 has so far been neglected, a good beginning has been made in representing what may yet be known as the Italian Post-Fascist Renaissance."

From the exhibition, the Museum acquired ten paintings, four sculptures, seven drawings, 15 prints and five portfolios of prints—the work of 22 artists.

The paintings were Balla's *Speeding Automobile* and *Swifts: Paths of Movement & Dynamic Sequences*, Carra's *Funeral of the Anarchist Galli*, Cassinari's *The Mother*, Fiume's *Island of Statues*, Guttuso's *The Mafia*, Morandi's *Still Life*, Severini's *Dynamic Hieroglyphic of the Bal Tabarin*, and Muccini's *Duco Bull*.

The sculptures were Boccioni's bronze *Development of a Bottle in Space*, Fontana's ceramic *Christ*, Martini's bronze *Daedalus and Icarus* and Viani's marble *Nude*.

Walkowitz at Seventy

On the occasion of Abraham Walkowitz' seventieth birthday, the Jewish Museum is tending him a retrospective exhibition of seventy intimate watercolors and drawings dating mostly from the first decade of this century.

Walkowitz, one of America's pioneer moderns who participated in the Armory Show and exhibited twice at Stieglitz' "291" Gallery, recalls a number of foreign artists who adopted Paris as their foster home. His sensitivity to line and his delicate color washes suggest Pascin; his exotic, oval-faced, almond-eyed types recall Modigliani; his nostalgic references to the heritage of the old country and his expressive renderings of Hassidic types have their counterpart in Chagall.

Walkowitz is a draughtsman of unusual sensibility. His lines have a beautiful quality, a delicate rhythm. His forms are classically simple. Eloquent, refined and tender, these small early works leave behind a distinct sense of disappointment that this most influential modernist has since failed to reach the heights he once attained. (Until November 14.)—B.K.

Midwest Artists League Elects

Harold Haydon has been elected president of the Artists League of the Midwest in Chicago. Other officers elected were Freeman Schoolcraft, first vice president; Odien Steele Hughes, second vice president; Lester Burbank Bridgman, executive secretary; Edna Wolff Henner, treasurer, and Ann Roman and Aileen Trump, recording secretaries.

Members of the League have been invited to participate in an exhibition at Roosevelt College, Chicago (Oct. 17 to Nov. 15). Work in any medium is eligible.



Portrait of a Gentleman: CARRIANI

The Renaissance Goes to the Fair

THE PEOPLE WHO ATTEND the Texas State Fair in Dallas, generally an army of more than 2,000,000 taxpayers, are being exposed this year to a big chunk of art, through November 4.

The Dallas Museum of Fine Arts has mounted an exhibition billed as "Leonardo and His Time," built around 35 Italian Renaissance paintings lent by Jacob M. Heimann, of Beverly Hills, Calif., and including 67 models built by Roberto Guatelli from Leonardo da Vinci's scientific drawings.

As added attractions, the Museum is offering a show of 24 pictures from the Winterbotham Collection of Contemporary European Art loaned by the Art Institute of Chicago and an exhibition of the work of Texas Press Photographers.

Most important of the pictures loaned by Mr. Heimann are Carriani's *Portrait of a Gentleman*, Raphael's *St. John, Evangelist* and *Madonna and Child*, Correggio's *Marriage of St. Catherine* and Tintoretto's *Senator Rangone*, Andrea Mantegna's *Dead Christ*, Titian's *Duke of Ferrara*, Gentile da Fabriano's *Mandonna and Child* and Francesco Fabriano's *Portrait of a Young Man*. Many of the Heimann pictures are being shown for the first time since they were brought to America ten years ago.

In the show is the Davenport Bromley *Madonna—Madonna With the Violet*—by da Vinci. This painting once belonged to Cardinal Fesch, who was

lucky enough to be the step-brother of Napoleon Bonaparte's mother. There are also a couple of fine El Grecos, a *St. Francis* and *The Painter's Son*.

Not being able to borrow *Mona Lisa* from the Louvre, the Texans reproduce it and some of da Vinci's other best known works in a catalogue in which Ludwig Heinrich Heydenreich writes:

"Leonardo was the first to approach science as an artist; to him the study of nature was a corollary to being a painter. . . . If in the beginning science was the handmaiden of art, the roles are now reversed and art becomes the handmaiden of science. Leonardo goes even further: according to him it is logical for the painter to turn scientist, for his knowledge as well as his ability to represent things is based on vision—as he calls it, *saper vedere*."

The models and drawings—covering fields as diverse as anatomy and aviation, military science and geology—include da Vinci's studies of gears, which the catalogue says "had no great distance to go, mechanically speaking, before finding themselves integral parts of 20th-century machines."

In military science, as in almost every other field in which he worked, da Vinci's ideas "plainly foreshadowed developments of the present day"—the tank, for instance, and the modern flame thrower. Or in anatomy where, says the catalogue, his drawings were "the first scientific illustrations" and "have never been surpassed."



Mila Dehan: SARGENT. At Milch



Pheasant in Snow: RENOIR. At Rosenberg



*Haitian Lottery: JOE WOLINS
At Contemporary Arts*



*Avocado: BILL BOMAR
At Weyhe*



*Puerto Cabella: CLAY BARTLETT
At Macbeth Gallery*



*Seated Figure: BARBARA HEPWORTH
The Art Digest*

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DISC

Bill Bomar in Second Show

Paintings and watercolors by Bill Bomar at the Weyhe Gallery impress one with their candor and spontaneity, as though they reflected directly qualities of the artist's mind. Yet they are equally suggestive of the painter's solicitude for effective formal relations; the work is both cerebral and emotional. Clarity of color and surety of brushing are apparent in all the work.

The deep, dark hues of the early palette are replaced in later work by a lightness of color. This is marked in *White Still Life*, in which the upspringing flowers hold white against white successfully. The naturalism of *Grape Fruit* and *Avocado* is set off by the formalized pattern of planes surrounding them.

Many of the works with symbolic undertones, such as *Tension Point*, are built up with intricate rhythms and stabs of diagonals, but they are all brought to conclusiveness; there are no loose ends anywhere. Especially appealing were *Apples*, *Italian Still Life* and *Burial in Spain*. (Until Nov. 3.)

—M. B.

Barbara Hepworth in American Debut

Drawings by Barbara Hepworth, an English sculptor, are on view at the Durlacher Galleries. Although this artist's achievements have been long recognized in England, the inclusion of one of her works in the current group exhibition at the Buchholz Gallery marks the first display of her sculpture in this country.

The drawings all reveal her finished craftsmanship; they are preeminently sculptor's drawings, displaying her mastery of form and her ability to build it up with bodily rhythms. Her interest in hospital scenes and patients is attested by a large number of papers concerned with such subjects. While such themes have afforded her a special field for observation of tensions and unusual bodily reactions, they form the least appealing of the exhibits. Yet the fragility of line combined with surety of definition in *Clinic No. 1* and the tonal modulations of the robe in *Theatre Sister*, a nurse, make particular impression.

It is, however, in work like *Seated Figure*, conveying a sense of mass and substance in its finely-adjusted planes, or *Two Figures on a Brown Ground* that with the greatest economy of means, conveys the inner vitality of the figures, that her greatest appeal lies. (Through October 29.)—M. B.

Sparkle in Gouache

Fred Meyer's second exhibition at the Midtown Galleries is an uneven show that reveals both progress made since his debut and the near-hits and short failures that mark an intermediate stage of experimentation and discovery for a young artist.

Still primarily interested in design, Meyer paints less flatly than before but

often utilizes a seemingly cut-out-and-pasted-on technique, a method that permits him to obtain a great deal of color sparkle in the gouache medium. Most successful among the pictures, which usually share a common mood of whimsical fantasy, are *Cowboy's Lament* and *Sunday Morning in Celaya*, which have charm of color and interesting detail spotting, and the frieze-like *Winter Trees*. More trivial is *Where Bud and Joy Live*, gay and nicely-designed but more like an artist's sketch for his host than a substantial work. *The Persecuted*, on the other hand, seriously makes use of a symbolic figure that has become a cliché in contemporary art.

Also included in the exhibition is a group in oil, to which medium Meyer has recently turned. Of these the large *Chicken Girl* is delightful, as is the sketch for his mural recently installed at the Sherbrooke Restaurant at 57th Street and Park Avenue. (Through Oct. 22.)—J. K. R.

Seymour Fogel

A swift-paced, dramatically-colored exhibition at the Mortimer Levitt Gallery is the work of Seymour Fogel, who continues to turn further away from the contact point between completely abstract art and object-oriented picture making. *The Rock*, one of the best paintings in the show, is also one of the few with a specific object—an interpretation of a Western landscape symbol that is stark and strikingly effective in a red, black and white color scheme.

Also painted in the same limited palette are *Red and Black* and *The Seed*, both notable pictures in a highly satisfying exhibition that maintains a high level of quality and interest throughout. *Accelerated Motion* pits brilliant, curling slivers, moving in intersecting rhythms, against a white background in a dynamic composition. Like this painting, but executed in blacks and whites is *Wind and Web*, another swift-moving work of much force and interest. In other pictures, textured surfaces alternate with sleek color in paintings characterized by skill, excitement of rushing movement and the impact of meeting forms. (Through Nov. 12.)—J. K. R.

Evolution of a Portrait

What happens when a portrait-probing artist meets a sympathetic and patient patron-model is recounted at the Durand-Ruel Galleries where 36 paintings and drawings by a young French artist, Reynold Arnould, illustrate the evolution of his final portrait of Camille Renault. A catalogue foreword explains that both artist and subject conceived the portrait-making as "a fight, an attack on the part of the painter, an endeavor to penetrate beyond colorful and structural appearances and capture the permanence, the essence; on the part of the model, a defence, a refusal."

As an example of how one modern

picture was born the exhibition should have provocative appeal for lay visitors. Whether the final painting does succeed in doing all that the ambitious artist hoped—"to break away from the model, from his purely formal and even psychological aspects, and through the mere plastic of line and color, to reach and grasp his innermost reality"—and incidentally whether the aim was either valid or possible of fulfillment—is something each visitor will decide for himself. But in following the artist as he wrestles with one approach after another, from the first conventional drawing to the final painting that is a strange, shimmering abstraction in which the eternal posture of a seated fat man is clearly presented, he should find some stimulating answers to the question of how modern pictures get that way. (Through Oct. 31.)

—J. K. R.

The Emperor's New Clothes

Despite the complicated statements suggesting praise made by an artist (Kokoschka) and a professor (F. S. C. Northrop of Yale) in the catalogue to the exhibition, there seems little that is new or commanding in the pictures by Rudolph Ray at the Willard Gallery. Ray, a European artist who deserted more representational style for his present half abstract-symbolic one when he came to this country, likes to impose figure drawing against a background of textured paint. Sometimes the drawing is representational, as in the nude series, sometimes more expressionistic, as in the portrait of Dr. M. J.

A Mother and Child has simple, organic-shaped lines against muted background. In this one Ray's friend, Kokoschka, claims to see "the very pure and Autochthon forces, which as essence of the native and originate elements of this continent have been forgotten during the progress of white man's technical civilization, and so far not made use of to contribute to and engender American culture"—which only seems to prove that Kokoschka is as good as another in visualizing the emperor's new clothes. A more realistic *Savage Head*, a good subjective but representational painting, and *Joyce Doing*, reveal the artist's ability to draw tellingly and see concretely when he wants to. (Through Oct. 29.)

—J. K. R.

Pels' Three Dimensional Paintings

Inviting comparison with soap sculpture, Albert Pels' recent paintings at the Arthur Brown Gallery offer satirical comments on a jazzy American scene. Thick paint, scumbled like little beads of perspiration, adds to the three-dimensional effect of subjects painted at a frenzied pitch, and the results, which resemble reliefs, test the spectator's credulity.

Brusque and mannered, Pels' style is patently unsuited to the interpretation of a sweet little girl or a mother and child. But dealing with subjects which lend themselves to humor, he is quite clever, pinning down the raucous spirit and rhythmic abandon of an improvised duet between *Squeezebob* and *Harmonica*, catching the hawking spirit

of a *Newsboy* or playing up the comic angle of a rotund *Tuba Player*.

The exhibition, which is the first by a professional presented by Brown this season, continues until Oct. 22.—B. K.

Robert Motherwell Collages

The Kootz Gallery is currently exhibiting a large collection of brilliantly colored collages executed by Robert Motherwell during the years 1943-49. Surprisingly enough, the ingenuous and suggestive compositions of various textured scraps of paper do not tend to become monotonous or tedious as many exhibits executed with self-imposed limitations do. On the contrary, the exhibition not only reaffirms Motherwell's ability in handling this medium but serves as a yardstick in measuring his development and progress during the last few years.

From the earliest collage rendered in 1943 to the recent *In Ashes With Collage 1949*, Motherwell's technique has steadily become more controlled and disciplined, with greater simplification of patterns and less incorporation of meaningless appendages. We especially liked the pungent design and starkly handsome colors found in *Girl With Stripes 1947* and the poetic *Elegy (American Twentieth Century) 1948* with its sensitive juxtaposition of forms rendered in muted greys and beiges. The striking *Orange Personage 1947* is also notable as is *La Resistance*. Collage when viewed simply as an experiment in the exploration for textures and forms can be both mentally stimulating and decoratively satisfying. (Until Oct. 22.)—M. S.

Bella Schaeffer, Colorist

H. Bella Schaeffer is primarily a colorist, secondarily an expressionist. Her recent paintings at the Artists' Gallery, the initial exhibition in the new galleries on Lexington Ave., make plain the fact that she follows, and sometimes follows too closely, in the steps of Vuillard and the fauve Matisse. Shunning black, she juxtaposes brilliant and light colors, substituting value for perspective. The resulting vibrancy is fortified by tortured brushwork and by thickly crusted paint which suggests stucco. Despite this frequently undisciplined riot of color and movement, Miss Schaeffer now and then comes up with something as orderly as *The Road*, whose disrupted forms are disciplined by a pale blue painted border. (Until Oct. 27.)—B. K.

Holiday from the Congo

When he was 24, Brussel-born Clement Serneels, now exhibiting at the Van Diemen-Lilienfeld Galleries, won a Belgian Academy prize and a commission to paint scenes of native life in the Belgian Congo. What he saw there impressed him enough so that he now makes his home in the Congo with time out for such trips as his recent one through the United States and Mexico.

With such an exotic background it is strange to report that some of his most effective paintings, shown at a preview, were his portrait studies—sensitive, rather somber paintings, earnestly modeled and sometimes heightened in mood by touches of a

19th century air of romance. The study of Francoise, which contrasts dark color with the freshness of skin texture, and pits sad old eyes against youthfully soft hair, and the appealing girl in *Black Ribbon* were outstanding. In different mood were the light, gay landscapes of Mexico, painted with solidity and charm, and a still life of fish. (Through Oct. 31.)—J. K. R.

Portraits by Quistgaard

Portraits by Johan Waldemar-Rehling Quistgaard are being shown at the Newcomb-Macklin Gallery. This artist, a Dane by birth, has long been an American citizen although he has spent much time abroad. He displays great technical facility in brushwork, gaining variety of textures both of flesh and the different materials of elaborate costumes, while his taste in arrangement of sitters is also evidenced.

That his portraiture obtains good likenesses is attested by the roster of notables included in the exhibition. Some of the portraits, which are especially impressive for their escape from a certain bravura of handling and high finish to express perceptive characterization are: *Count Folke Bernadotte*; *Col. Theodore Roosevelt*; *Prince Ludovic Pignatelli d'Aragon* and *Pearl S. Buck*. (Until Oct. 29.)—M. B.

Abstracted Forms by Joe Wolins

Joe Wolins, now exhibiting paintings at Contemporary Arts, impresses one as an artist of definite convictions; there is a sort of no compromise about his work, as though nothing could divert him from the goal that he has set for himself. He has found his own ideology of artistic expression in a clash of deeply-colored planes from which forms abstracted from objective subjects emerge.

The canvases are uneven, not always coherent or successful, but when they do obtain full statement, they express the artist's conceptions with vitality. The Haitian scenes, *Pedestrians*, *Port au Prince* or *Haitian Lottery* convey the exotic character of these themes both with color and design. Also to be commended are *Poultry Vendor*; *Le Reve* and *August Heat*, disparate subjects that yet indicate an undeviating point of view on the part of the artist. (Until Oct. 21.)—M. B.

The Intellectual Versus the Primitive

The two first one-man shows exhibited concurrently at the Carlebach Gallery offer a provocative and interesting study of contrasts, and reveal the differences found in the "modern primitive" painter and the subjective intellectual. Both artists, the primitive Oscar de Mejo and the abstractionist John Goodwin, each have been painting only a short while and have distinguished themselves in other fields.

It is rather surprising to find a young Italian being sponsored by the Haitian Art Center, but after viewing de Mejo's work the artist's affinity to the paintings being produced in Haiti today is obvious. His use of characteristic primitive devices, concern with meticulous detail and pure fresh color and his candid comments on everyday life not only establish his position in regard

to the Haitians but to all first rate "modern primitives." De Mejo (a well known musician and husband of the celebrated Italian actress, Alida Valli) is especially expressive in his beautifully-patterned composition, *Windy Day in Villa Borghese*, and in the simplified and amusing *Argonaut*.

In direct contrast are Goodwin's brilliantly-colored but rather tedious statements that reflect imagination and discerning intellect but scarcely a discerning eye. First a poet and writer, his boldly designed, tongue-in-cheek compositions result in interesting paintings but too often the lack of organizational unity tends to destroy the structure. Most successful are the intricately composed *Arab Women* and the austere and symbolic *Miss Umpo in an Egg Cup*. (Through Oct. 22.)—M. S.

Lithographs by Miro

The Perspectives Gallery is currently exhibiting thirteen richly textured lithographs by Joan Miro. Designed for a portfolio, the prints reveal a vivacious world of fantasy peopled by abstract, twisted little shapes in marvelously integrated relationships. To achieve varied and effective textures Miro has applied oil to the stone and the resulting compositions are vigorous and exciting. Of particular interest are the prints numbered seven and eight in the series, where the underlying motif has been meticulously duplicated yet reversed; this procedure is not only an innovation in lithography but a lithographic paradox. (Through Oct. 23.)—M. S.

Telegraphic Constructions

The Peridot Gallery is currently exhibiting the first three-dimensional work of Louise Bourgeois, Paris-born New Yorker, who has heretofore been known for her emotional and subjective engravings and paintings which consistently have projected the loneliness of the individual in contemporary society. Though Miss Bourgeois has changed her medium certainly she has not deviated from her "swan song" theme, as the seventeen wood constructions (painted in black, white and venetian red) are intended to convey through their severity of treatment the tragedy of isolation.

The exhibition viewed simply as experimentation in working within prescribed limitations is as stimulating as Miss Bourgeois' ability to manipulate opposing linear contours, and her innate knowledge of utilizing wood is remarkable, but the results could hardly be called finished or realized. Complete works of art must stand alone and do not necessitate a stage setting to complement them or a label to explain them. *Friendly Evidence* is one of the most significant and successful pieces, along with *Attentive Figures* with its stringent contrasts and sensitive overtones. (Through October.)—M. S.

El Lissitzky: Constructivist

In introducing to America the colored lithographs and prouns (collages) of El Lissitzky, the Pinacotheca Gallery is presenting the work of a distinguished European constructivist who has had great influence on Western Art.

But Lissitzky's tragic life plus his untimely death in 1941 in Moscow have made the works of this artist practically unattainable.

Born in the district of Smolensk in 1890, Lissitzky's entire life was spent envisioning a world free from the traditions and dictatorial forces that eventually crushed him. The present exhibition is composed of three collages and a series of ten colored lithographs designed for the futuristic opera, *Victory Over the Sun*, and first exhibited in The Plastic Formation of the Electro-Mechanical Show in 1923 in Germany. Severely satirical in approach and meticulous in execution the lithographs are based on the mystical theme that modern man tears the sun (elemental source of all energy) from the sky and through technical superiority creates for himself a new source of energy. (Through Oct.)—M. S.

"Le Bestiaire" in Aquatints

A collection of beautifully composed aquatint illustrations by Roger Chastel for the book "Le Bestiaire" by Paul Eluard is on view at the Pierre Berès Gallery, until Oct. 18. Seen for the first time in America, the 86 intimate and appealing compositions differ greatly in approach and execution from Picasso's treatment of the same theme. While Picasso's projected the animal kingdom with a dramatic detachment, Chastel's illustrations reveal a keen sympathy between the artist and his subjects. With linear felicity and subtle tonal values, Chastel creates haunting suggestive landscapes and swift birds in flight that are provocative.—M. S.

Clay Bartlett Progresses

Clay Bartlett's recent paintings at the Macbeth Gallery cover a variety of subjects in oil and watercolor. In both media, his progress in handling paint and achieving stronger statement is evident. A trip to South America inspired many of his best works, among them the crisp clean *Custom House, Puerto Cabello* and the bright and attractive study of *Curaçao Harbor*. Contrasting with the flat color and decorative reporting style of these pictures is a still life of shells and driftwood that combines good brushwork with sensitive drawing. *Exposition in Harlem*—fires and other dramatic upheavals are a favorite subject with the artist—becomes a near-abstract for verity's sake and is outstanding for its manipulation of color, a quality seldom seen in the other pictures. (Through Oct. 29.)—J. K. R.

Retrospective Exhibition

A retrospective exhibition of flower and landscape paintings and a first exhibition of religious paintings, by Sarah E. Hanley, at the Demotte Gallery, are the work of an artist who was assistant director of the Tiffany Foundation from its inception until shortly after Mr. Tiffany's death. The majority of the landscape canvases are concerned with Long Island scenes, displaying a sensitive appreciation of their character. *Spring, Cold Spring Harbor*, with its patterning of closely serrated trees in their pale hues of early foliage against a distant glimpse of blue water is characteristic of the artist's selective vision and ability to set it down effectively.

The flower pieces are varied, some large and assertive in brilliance of textures, others such as the informally arranged *Stocks*, like a glimpse of a garden corner, convey the exact character of growth and flowering. The religious canvases represent many scenes in the life of Christ, and of the saints, the most impressive, *The Light of the World*, in which the partially discerned form is enveloped in a glowing radiance. *St. Francis and the Birds* is an appealing canvas, the little throng of birds on the ground about the saint, seeming to be listening gravely to his teachings. (To Nov. 12.)—M. B.

Norman Carton Shows at Laurel

Brilliant color growing out of semi-abstract, flowing forms dominates the paintings by Norman Carton, Philadelphia artist and teacher, showing at the Laurel Gallery.

Color gains added force in some pictures by being painted in thick, rough textured areas; in other works color strength comes through contrast of brilliant hues alone, brushed on in flat technique. *Crystal Pitcher* is a good example of the richness of one of Carton's styles in which linear description alternates with sensuous manipulation of paint. Simpler is *Composition*, a semi-abstract figure in a vivid arrangement. Somewhat different from both is *Entombment*, an unusual painting in softer color and fine line drawing that yields an effect of tranquility despite its grotesque subject. Other outstanding works in a vigorous group are *Clown with Fruit*, *Three Gifts* and *White Rocker*. (Through Oct. 27.)

—J. K. R.

Fall Group at Kraushaar

A large group show by old and new members of the gallery group officially opens the fall season at Kraushaar. After the large number of current exhibitions given to abstract art expression, the show looks more conservative than it probably is. And it does so in a gratifying way, for here one can find painters who not only use pigment but are actually fond of its tactile qualities and the range of its uses.

Irving Katzenstein, a Connecticut artist and teacher whose work has only been shown in groups here, exhibits a flower piece that is as attractive to look at for its sensitive line, ingratiating color and pleasurable handling of pigment, as it is technically accomplished. Other well-painted flower pieces that, along with New York's summer weather, mock the calendar date include Whitney Hoyts' fresh *Tiger Lilies*; Sidney Raynes' *Poppies* and John Kock's studious *Lilacs in Paper*.

Charles Locke contributes a striking genre composition of three men in *The Club* that is alive and dashing despite its air of being recreated from the pages of a 19th-century novel. Landscape is

[Please turn to page 25]

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Jennings Sale

"BURRWOOD," the country estate of the late Walter Jennings at Cold Spring Harbor, was one of the first on the North Shore of Long Island. Prior to its construction the South Shore had been the preferred site for fashionable country houses. The house was designed by Carrere and Hastings, architects of the New York Public Library, and its contents will be sold by Parke-Bernet Galleries, at "Burrwood," on October 23 and 24.

Outstanding in a group of important Early American portraits are two of *George Washington* by Gilbert Stuart. One is the first full-length portrait of Washington by this artist to appear at public auction in many years, and the other is a half-length portrait; both are recorded by Fielding, Park and other authorities. There are fine companion portraits, *Mr. and Mrs. Thomas Russel of Charleston, S. C.*, by Charles Wilson Peale; *Mrs. Davenport of Portsmouth, N. H.*, by John Singleton Copley; *Portrait of the Artist, Age 66*, by Thomas Sully; and *John J. Sedley, Esq.*, by Benjamin West. Representative works of the British school are *General Staars Morris, Brother of Lewis Morris, Signer* by Wollaston and two sporting paintings by Sartorius, *Fox Hunting* and *Full Cry*.

The Colonial and other early American paintings form a collection of unusual quality.

Included in the sale is early American silver, with pieces by John Burt, Samuel Vernon and John Vernon, Chinese porcelain, Nepalese rock crystal carvings, Italian majolica, Egyptian antiquities and miscellaneous furniture and decorative objects.

An exhibition will be held on the premises at "Burrwood," from eleven to five p.m., for two days prior to the sale.

Auction Calendar

October 19 and 20, Wednesday and Thursday afternoons. Parke-Bernet Galleries: Precious stone jewelry, liquidation of the stock of Claudia Fischel by order of the present owners. Subject to 20% tax. Exhibition from Oct. 15.

October 21 and 22, Friday and Saturday afternoons. Parke-Bernet Galleries: French provincial furniture; decorative objects including Töle glassware, *Vieux Paris* decorated vases; Dresden, Saxe and other porcelain figurines and groups; *bronze Doré* sconces; fire screens, chenets, candelabra, fountains and lavabos, consigned by Mme. Laurestine Julien, "Sarrazin," Vallon (Ardeche), and sold under the direction of Mme. Anna Guerin. Exhibition from Oct. 18.

October 25 and 26, Tuesday and Wednesday mornings and afternoons. Parke-Bernet Galleries: On the premises of "Burrwood," Cold Spring Harbor, L. I., furniture and decorations from the estate of the late Walter Jennings. On exhibition at "Burrwood" from Oct. 23, 11-5 p.m.

October 27, Thursday afternoon. Parke-Bernet Galleries: Furs, from Private owners. Not subject to 20% Federal Excise Tax. Exhibition from Oct. 24.

October 27, Thursday afternoon. Parke-Bernet Galleries: Early English silver, Meissen, Vienna & other porcelains, etc., property of Mrs. H. A. Fortington, and various New York private collectors and other owners. Includes William and Mary tankard by Sam Hood, George I light-house coffee pot, pair of George II octagonal candlesticks by John Bignell, coffee and chocolate pots by Thos. Mason and Richd. Bayley, and other table articles. Continental porcelain. Chinese ivory and jade carvings. Continental silver, intaglios and other bibelots and decorative objects. Bronze groups and statuettes. Exhibition from Oct. 24.

October 28 and 29, Friday and Saturday afternoons. Parke-Bernet Galleries: French furniture and objects of art, paintings, tapestries, rugs, property of Patrice Hennessy, Mrs. Myron Schafer, Mrs. Eileen Allen, James Hazen Hyde, and other owners. French 18th Century cabinet-work. Paintings and drawings of European and American schools including *Evening Landscape* by Corot, *Portrait of a Boy* by Drouais, *Harem Interior* by Constant, and works by Diaz (Isabey, Niemann and Watteau. Tapestries, including Brussels tapestry after David Teniers the Younger, *Boors Carousing*. Oriental and other rugs. Continental silver and jeweled objects *de vertu*, etc. Exhibition from October 25.

October 31 and November 1, Monday and Tuesday afternoons. Parke-Bernet Galleries: First editions of English and American Authors, from the libraries of the late Frederick M. Hopkins, Patrice Hennessy, and three other private owners. Standard sets in fine bindings. Americana. French illustrated books. Press publications. Books designed by Bruce Rogers. Exhibition from Oct. 27.

November 3 and 4, Thursday and Friday afternoons. Parke-Bernet Galleries: French and other furniture and decorations, from the collection of Theodore Gary. In addition to the furniture, table china, sterling silverware, linens and lacers, bibelots and rugs. Exhibition from Oct. 31.

Allentown Art Museum

Walter Emerson Baum, a painter who doubles as art critic for the Philadelphia *Evening Bulletin*, started a little museum about fifteen years ago at the art school he runs in Allentown, Pa.

Now that museum—the Allentown Art Museum—announces that Samuel Kress is "giving us a collection of Italian masters valued at more than \$500,000" and also "\$100,000 in cash toward a new building." Mr. Baum still serves as director of the museum in addition to his other jobs.

The museum, housed at present in a Pennsylvania Dutch colonial home, sponsors monthly exhibitions of the work of local artists. Mr. Baum's art school, affiliated with the museum, has a gallery where paintings bought from a fund given by the Rodale Manufacturing Co., of Allentown, are shown. This year's purchases included Millard Sheets' *Evening Herd*, Lewis Daniel's *Going to Market* and Mr. Baum's own *Sunlight and Shadow*, which won the Sesnan medal at the Pennsylvania Academy in 1925.

57th Street in Review

[Continued from page 23]

presented variously: in full, harmonious splendor by Dean Fausett in *From the Green Meadow*; in brooding rugged romance by John Heliker and in richly-painted grey mist of *Early Morning* by Esther Williams.

Other outstanding works include Kenneth Evett's boldly-patterned *Red Lantern*, and Vaughn Flannery's crisp *Turning out Shut-out*. (Through October.)

—J. K. R.

Amen and Leventhal at Argent

Woodcuts by Irving Amen, at the Argent Galleries, combine strong, simple line and modern forms to make what is often emotional statement. *Man of Sorrows* and *Lamentation* are moving and *Europa* and *Icarus* demonstrate Amen's inventiveness and his ability to create symbols with meaning. *Evening*, showing old people huddled on a park bench, is almost harsh in its unhappy mood while *Reluctant Musician* and *Bridgescape* are relaxed. Also on view is sculpture by the artist, all of it able but lacking the direct force appeal of his prints.

Also on view at the Argent Galleries are pastels and oils by Ethel S. Leventhal, an artist who uses semi-abstractation and bold color schemes without knowing quite what to do with them. A small, simple pastel landscape—more impressionistic than abstract—indicates the artist might do better with other themes and ideas. (Both shows continue through Oct. 22.)—J. K. R.

Two Watercolorists in Debuts

Two watercolorists who teach at the Newark School of Fine and Industrial Arts—Hilda Feldman and Annie Lenney—are making a joint New York debut at the Argent Galleries.

More restrained than her co-exhibitor, Miss Feldman is a highly-accomplished painter whose feeling for and treatment of her medium has much distinction. Clear, quiet paintings of places well understood, her pictures reveal not tricks, personal idiosyncrasies of description or formal experimentation but are simple beautifully rendered studies of enduring landscape moods. Well worth remembering are *Across the Bay*, *Village of North Truro* and *Herring River*.

Fresh, lively and often filled with humorous notes, the pictures by Miss Lenney cover country subjects with verve and fluency. There is a tendency to rely too much on black—as a color and in drawing emphasis, but in most pictures good humor, bright color and lively brushwork compensate. *Skaters*, *Wet Pastures* and *Winter in the Country* are outstanding. (Through Oct. 22.)

—J. K. R.

Painting in 1949

The group show, Painting in 1949, at the Betty Parsons Gallery, is for the avant garde. In addition to works by gallery regulars, pictures by three Frenchmen and an Englishman are also included and these contribute much to the general level of the show.

Among the Americans, style ranges from the lyric abstraction of Sonia

[Please turn to page 27]

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ART BOOKS

By JUDITH K. REED

It is always later than we think when it comes to our annual Christmas book guide (which begins in the Nov. 15 issue) and the deluge of new and outstanding volumes the season brings. So until then, we will devote the few columns which remain to brief reviews of notable books not yet discussed which have appeared during the past year.

"An Introduction to Color" by Ralph M. Evans. 1948. New York: John Wiley & Sons. 340 pp. Illustrated. \$6.

The physics, physiology and psychology of color are comprehensively discussed by a man well qualified to present this study—Ralph Evans, superintendent in charge of color quality control for Eastman Kodak and chairman of the Inter-Society Color Council. As Evans remarked, the difficulties encountered in writing for laymen on a subject whose terminology is highly technical and requires a comprehensive background both in the arts and sciences (optics, mathematics, psychology, physics, etc.) are great, but he has succeeded to a considerable degree in making fully comprehensible much that formerly seemed hopelessly mysterious. Charts, diagrams and color plates clarify the discussion and no knowledge of mathematics beyond that taught in the high schools has been assumed. Special chapters are devoted to paint and pigment, color in photography and color in art.

"Washington Allston" by Edgar P. Richardson. 1948. Chicago University Press. 234 pp. Illustrated. \$10.

Edgar P. Richardson, director of the Detroit Institute of Arts, has written an excellent and highly readable study of an early American painter—Washington Allston, who was the first artist to make American painting synonymous not just with portrait pictures but with the whole range of painting art.

Allston painted portraits too, but he also did altar pieces and large murals, landscape, pictures on narrative and genre themes, on satirical and humorous themes. Offered both as a critical study of Allston's art and as an analysis of the romantic artist in America, the book makes unusually stimulating reading. Illustrations, many from the Dana collection in Cambridge, and a catalogue compiled by Richardson and Henry Wadsworth Longfellow Dana, Allston's great-grand-nephew and biographer, add value to an interesting and significant study.

"Velasquez" by Elizabeth Due Gué Trapier. 1948. New York: The Hispanic Society of America. 434 pp. with 252 illustrations.

An exhaustive study of Velasquez by a member of the Hispanic Society, the volume is notable both for comprehensive text and for the very generous gallery of reproductions including many full page plates and details of paintings that make the book a fine one for students to read.

"Michelangelo: The Medici Chapel" by Charles de Tolnay. 1948. Princeton: Princeton University Press. 275 pp. of text and 330 illustrations. \$20.

Volume three of De Tolnay's projected five-volume work on Michelangelo, it covers the architecture and sculpture of the burial chapels of the Medici and other works executed during the same period (1520-1534). A scholarly and detailed work of major importance for all students of Michelangelo.

How to Do It

"Decorative Design" by Fritz Brod. 1949. New York: Pitman Publishing Corp. Unpag. \$1.00.

A well known artist and designer offers "some fundamental ideas" for the student designer. These include fruit, vegetable, leaf, butterfly and other natural motifs with suggestions for their use.

"Fruit" by J. Littlejohns. 1949. New York: Pitman Publishing Corp. 23 pp. Illustrated in black and white and color. \$1.50.

Studies in drawing and painting fruit make up this book in the "Art for All" painting series. A simple, explicit text and many illustrations complete the conservative-minded book.

"How To Draw" by Victor Perard. 1949. New York: Pitman Publishing Corp. Unpag. Illustrated. \$1.95.

This hard-covered book takes most of its material from the well-known teacher's popular \$1 series and covers in one volume of notes and illustrations how to draw figures, children, faces, expressions, flowers, trees, houses, landscapes, sea and sky, dogs, horses and cats.

At War With Day

A one-man show of oils, watercolors and spirited war drawings by Horace Day is being presented at the Virginia Museum of Fine Arts, until October 23. During the war, Private Day was a legend with his medical battalion of the 86th Division in Europe, for he was always hung with easels, brushes, canvas and paints, and he never misplaced a scrap of art materials although he lost items of his army uniform. Nevertheless, he emerged unscathed from the Normandy front and his artistic work so impressed officials that they assigned him to cover the invasion of Japan. In civilian life, Day paints the Atlantic coast from Vermont to Georgia. His *Red Clay Banks* was awarded a prize in the Virginia Museum of Fine Arts and *Amherst Clay* was selected by the Pepsi-Cola and Carnegie annuals.

TCU Completes New Fine Arts Building

Texas Christian University in Fort Worth, hitherto better known for football, has completed a \$1,500,000 Fine Arts Building to house the art, music and speech-drama-radio departments of the TCU School of Fine Arts. The building, housing \$200,000 worth of equipment is the largest of its kind in Texas. New arts courses at TCU this fall include sculpture, ballet, an Opera Workshop and "a full four-year major curriculum in church music."

57th Street in Review

[Continued from page 25]

Sekula and Hedda Sterne's well-painted and interesting *New York* to one of those paintings that would like to deny the convention that a painting is a picture.

Lazzari shows paint-encrusted figures on a dark background; Rothko modifies Mondrian geometry by letting his rectangular areas melt unevenly into a glowing ground. Still and Pousette-Dart throw pigment around in quantity but succeed in showing practically nothing, not even respect for their tools. Better is Stamos's dream-like *Garden in Athens* and Jackson Pollock's composition. Bradley Walker Tomlin paints a *Battle Anthem* in white scrawls on a grey ground. Since he is an artist whose imaginative compositions of haunting color beauty are well known, his willful sloppiness is most disheartening.

The European exhibitors—united by a common respect for paint, clean form and the function of good drawing—are Victor Vasarely, whose amoeba-like forms hover like stars in a strange constellation, and Hans Hartung, whose work has vibrancy and motion. (Through Oct. 29.)—J. K. R.

American Painting on Two Floors

The newly-enlarged Milch Galleries is presenting a show of American realists divided by a floor into 19th, early 20th century and contemporary sections. Ranged on the lower floor, our earlier rugged individualists—Bellows, Eakins, Ryder, Homer, *et al*—make the coziest of companions today. Here Sargent—once high society's impressario—out-Eakins Eakins with a sensitive but plain portrait of *Mlle. Delhan* (see reproduction on page 18). A Turner-esque view of *Venice* by Moran and a typical *Sunset* by Blakelock bask comfortably in the pervasive golden-age glow. An air of repose is suggested equally by the liquid contours of Davies' reclining nude in a landscape and by Ryder's more mysterious *Hunter's Rest*.

Meanwhile, upstairs the contemporaries offer hectic diversity. But Jay Robinson's *Fall Mood*, a delicate, Feininger-like landscape magically spotted with bright autumnal color accents; Iver Rose's *Confirmation*, a study of an awkward Negro girl in a colorfully flaked cascading white veil; and Hobson Pittman's little *Green Chair*—as elusive as a memory—are as conspicuous as they are modest. (Until Oct. 22.)—B. K.

Richard Munsell

Richard Munsell, who is currently exhibiting oils, watercolors and metal constructions at Ferargil, practices every evasion in order to avoid revealing himself. Basically, he is a romantic realist; but he is so restless, so capricious, that he loses interest in ideas well before he carries them to their conclusions. Munsell knows how to handle paint, as the rich textures and striking colors of his mannered, elegant portrait of *Faith in a Red Coat* reveals. But like his other portrait, this one is a glib characterization. Addicted to theatrical effects, Munsell is probably a victim of his three years' stint with 20th-Century Fox's Special Effects Department. Ominous lighting is slickly simulated by

dark drybrush passages streaked across brilliant underpainting, and portraits like *The Aging Virgin*, framed by antiqued matting and set back into glassed shadow boxes, trade the reputations of old masters. (Until Oct. 30.)—B. K.

Watercolors of New England

A competent academic watercolorist, A. Lassell Ripley is currently showing twenty-two New England coast, suburb and farm scenes at Grand Central (Vanderbilt) Galleries. Mr. Ripley has a pleasant, easy-going manner and a good eye for formal composition. His paint is as crisp and clean as a starched white collar. He is concerned with broad effects rather than finicky details; varies the length and quality of his brushstrokes to liven his paintings; and generally makes the most of the paper itself. Most attractive are the counter-balanced masses of dark and light in the Kennebunkport River scenes or *Repairs at Low Tide* and the genial spontaneity of town scenes like *End of Winter* and *Store and Bus Stop*. (Until Oct. 29.)—B. K.

American Debut of Roger Wild

The Galerie Lipton is currently exhibiting for the first time in America the works of Roger Wild, French artist, who for the past fifteen years has been distinguishing himself in Paris with his series of portraits in the "Nouvelles Littéraires." These sensitive impressions of famous people rendered with a swift and sure line reveal Wild's facility in handling this medium. His drawings in color for book illustrations are especially handsome with their subtle coloring; of this group, the illustrations found in *Parades Abolies* and *Visages Contemporains* are notable. (Through October.)—M. S.

Third Polish Annual

A group of names which read like one of the prize Fordham football teams is about the only common denominator of the Third Annual Polish American Artists Exhibition, held last fortnight at the Kosciusko Foundation. The work here answers every description from paintings and prints to sculpture, from slick magic realism to a watercolor as non-objective as an off-register biochemical colorplate.

If the selections of Judges Robert Beverly Hale, Stewart Klonis and Lino S. Lipinski seem arbitrary in most cases, a few of the entries are foregone winners. Edward Polevka's *Siesta*, a spiritual, thoroughly Slavic lithograph took third honorable mention. Alicia Fiene's honest *Mother and Child in Window*—third prize winner—describes the poignant relation between a Negro mother and her offspring in a manner which immediately suggests a universally known *Mother and Child*.

Joseph Domareski's more pretentious *Disquietude*, a smileless Greek Mona Lisa, grimly frozen against a Chiricoesque background, took first prize. Second prize went to Peter Dubaniewicz' *Big Top*, a small, horizontal canvas interrupted by the diagonal slashes of tent poles and the arcs of the sagging canvas top. First and second honorable mentions went to Matthew Wysocki's

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flatly illustrative *The Three Doors* and to Frank Mazurowski's nearly abstract *Gray Dawn Breaking*.—B. K.

Memories of Summer

As memories of summer fade, the Frame and Picture Center introduced Aileen Olsen whose watercolors sketchily and sometimes sensitively describe favorite vacation spots—Bermuda, Fire Island, Martha's Vineyard and Upstate New York. Jotted down stenographer-fashion, these personal impressions are as impermanent as scenes viewed from a fast-moving train. If the total effect is of hectic sameness, a few pleasantly fresh vistas crop up unobtrusively. *Spring Storm* charmingly interprets a capricious season.—B. K.

Debut of Yvette Berlowe

Yvette Berlowe, young New York artist, is currently having her first one-man show at the Ward Eggleston Galleries. The sixteen romantic and allegorical oils reveal strong draughtsmanship but rather blatant and uncontrolled color. Definitely in an experimental stage, Miss Berlowe is more successful when she is dealing with the strictly psychological and not the representational, and though her paintings are certainly not pleasant they are well integrated and symbolically successful. Of these, we especially liked the well-patterned *The Lovers*, and *The Mermaid* and *The Swan* with its rich textures and rhythmic design. (Until Oct. 22.)—M. S.

15th Anniversary Exhibition

Commemorating its fifteenth anniversary the Associated American Artists Galleries is currently showing a large group exhibition composed of a single recent painting from each member of its roster. The group, which embraces some of the best known in American painting, is interesting and diversified, though there is little indication of any revolutionary steps being taken in either direction or technique by the artists. For the most part each painter seems to have found his intended and personal language of expression and is concerned only in the perfection of his tools.

One of the most striking and powerful canvases in the show is the painfully symbolic *The Grey Man Dances* by the veteran of irony, George Grosz. Taken from his "grey men" series, the spider-like man depicted in his frenzied dance seems to embody all of the paranoid thinking and lost consciousness of our present civilization. Striking an entirely different note is the compassionate and haunting *Journey* by

Joe Hirsch, with its bold structural design and realistic fidelity. Edward Millman's composition, *Bone Blossom*, with its dramatic integrated composition and rich textures, is one of the most exciting we have seen by this competent artist, as is the sensitive and provocative *Backstage* by Arbit Blatas. Sigmund Menkes shows a rhythmic and melodic *Woman in Flowered Hat*; Frede Vidar, a vibrant and dynamic composition entitled *Fantasy*; Joe Jones, a delicately rendered seascape. The numerous other paintings maintain consistent high quality. (Closes Oct. 15.)—M. S.

New Reproduction Technique

Bonniers has recently introduced to America a new reproduction technique (developed by Dessin, Inc., of New York and Paris) that affords an amazing bridge between original masterpieces and ordinary reproductions. The nature of the technique combines authentic hand-finishing in faithful oil paint with a color printing process that preserves the delicate nuances in shading as well as the visual brush strokes of the original. The process involves photographing the painting and then cutting the same number of stencils as the numerous color variations found in the composition. In the final stages each stencil is transferred to the picture and then the silk screen process is employed to attain the necessary textures.

Works included in the current exhibition (reproduced for the first time) represent Renoir, Gauguin, Matisse, Braque, Cézanne and Van Gogh. The vivid reproductions are all in their original size and offer the perfect solution for those of us who want good art but cannot afford the necessary price for the original.—M. S.

Expressionist in Debut

A very violent view of nature is taken by Norman Rupnow who is making his debut at the Regional Arts Gallery. Landscapes from rural New York to New Mexico and Wisconsin are the chief points of departure for this expressionist. His colors make a summer sunrise pale; his forms make the early cubists seem serene. If it is Rupnow's aim to convey a sense of nature's brute force, he has succeeded. His canvases heave and erupt with a dawn-of-the-world wildness. What is lacking here is the self-discipline of maturity. Further contact with the old masters (whom he considered his best instructors), and also with some younger ones, should teach Rupnow that a painting is more than the untrammelled expression of feeling. (To Oct. 24.)—B. K.



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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Birmingham, Ala.

10TH ANNUAL EXHIBITION WATER-COLOR SOCIETY OF ALABAMA. Feb. 1-28. Gallery, Public Library. Open to all American artists. Media: transparent and opaque watercolor. Jury. Prizes. Entry cards and work due Dec. 31. For further information write Miss Belle Comer, Sec'y, Watercolor Society of Alabama, 1114 South 16th St., Birmingham, Ala.

Boston, Mass.

17TH ANNUAL EXHIBITION OF THE BOSTON SOCIETY OF INDEPENDENT ARTISTS. INC. Jan. 9-28. Open to all artists. Fee \$5 for one oil, watercolor, drawing, pastel, or piece of sculpture, \$1 for 1 print, \$2 for two. Application for membership and dues due Nov. 12. For further information write Jessie G. Sherman, Sec., 27 West Cedar St., Boston 8, Mass.

Hartford, Conn.

40TH ANNUAL EXHIBITION CONNECTICUT ACADEMY OF FINE ARTS. March 11-Apr. 2. Avery Memorial. Open to all living artists. Entry fee. Circulars and entry blanks available in January. For further information write Louis J. Fusari, Secretary, P. O. Box 204, Hartford 1, Conn.

New York, N. Y.

AUDUBON ARTISTS 8TH ANNUAL EXHIBITION. Apr. 27-May 17. National Academy. Open to all artists. All media. Jury. Gold medals and cash prizes. Entry fee \$3. Entry cards and entries due Apr. 13. For further information write Ralph Fabri, 1083 Fifth Ave., New York 28, N. Y.

34TH ANNUAL EXHIBITION OF THE SOCIETY OF AMERICAN ETCHERS, GRAVERS, LITHOGRAPHERS AND WOODCUTTERS. Feb. Open to all artists. Media: Prints—Intaglio, Relief, Planographic. Juries. Prizes. Entry fee. For further information write to The Society of American Etchers, Gravers, Lithographers and Woodcutters, 1083 Fifth Ave., New York 28, N. Y.

3RD ANNUAL EXHIBITION OF KNICKERBOCKER ARTISTS. Dec. 16-31. Laurel Gallery. Oils and watercolor. Entry fee, including membership \$5.00. Jury. Work due at Gallery, Dec. 16. For further information write John J. Karpick, 115 Cabrin Blvd., New York 33, N. Y.

Springfield, Mass.

ANNUAL NON-JURY EXHIBITION. Nov. 20-Dec. 10. George Walter Vincent Smith Art Museum. Open to Museum members. Membership dues \$4.00. Work due Nov. 15. For further information write Ralph E. Burnham, 38 Arch St., Springfield 7, Mass.

31ST ANNUAL JURY EXHIBITION. Feb. 5-26. George Walter Vincent Smith Museum. Open to Museum members. Membership dues \$4.00. Media: oils, watercolors, prints, sculpture and crafts. Jury. Prizes. Work due Jan. 25. For further information write Ralph E. Burnham, 38 Arch St., Springfield 7, Mass.

REGIONAL SHOWS

Baton Rouge, La.

LOUISIANA AMATEUR PHOTOGRAPHERS SALON AND COMPETITION. Jan. 3-29. Art Commission Galleries. Open to Louisiana amateur photographers. Black and white prints. Jury. Entry cards available Sept. For further information write Jay R. Broussard, Director, Louisiana Art Commission, Old State Capitol, Baton Rouge 10, Louisiana.

El Paso, Tex.

ANNUAL EXHIBITION, SUN CARNIVAL FINE ARTS EXHIBIT. Dec. 29-Jan. 2. Open to residents of the territory represented by Sun Princesses. Media: oil, watercolor, pastel, drawing. Fee \$1. Entry cards due Dec. 1. Work due Dec. 19. For further information write Sun Carnival Fine Arts Committee, Norman Studio, 105 Fifth Ave., El Paso, Texas.

Manchester, N. H.

ANNUAL EXHIBITION OF THE NEW HAMPSHIRE ART ASSOCIATION. Nov.-Jan. Travelling. Open to all residents (two months or more) or natives of New Hampshire whose work has passed the membership jury. Currier Gallery of Art, Manchester in Nov., Carpenter Gallery of Art, Hanover, Dec., and University of N. H. Gallery, Durham, Jan. For further information write Mr. Omer Lasonde, 269 Hanover St., Manchester, N. H.

Norfolk, Va.

8TH ANNUAL OF CONTEMPORARY VIRGINIA AND NORTH CAROLINA OIL AND WATER COLOR PAINTINGS. Feb. 5-26. Museum of Arts & Sciences. Open to artists born in Virginia or North Carolina, resident in Virginia or North Carolina. Oil and Watercolors. Jury. Prizes total \$350. Entry cards due Jan. 23. Work received Jan. 16-23. For further information write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7, Va.

Pella, Iowa

2ND ANNUAL PELLA AND VICINITY EXHIBITION. March 1-15. Central College. Open to residents of Iowa or Missouri formerly or presently living within 100 miles of Pella. All media. Entry fee \$5.00. Prizes. Work due Feb. 15. For further information write John Wesie, Director, Central College Galleries, Pella, Iowa.

San Antonio, Texas

2ND STATE CERAMIC AND TEXTILE EXHIBITION. Dec. 14-Jan. 8. Witte Museum. Open to artists born in Texas and residents of Texas. Media: pottery, ceramic sculpture, and woven, printed or painted textiles. Entry blanks and entries due at Museum Nov. 27. For further information write Craft Guild of San Antonio, Witte Museum, San Antonio, Texas.

White Plains, N. Y.

19TH ANNUAL EXHIBITION OF WEST-CHESTER ARTS AND CRAFTS GUILD. Nov. 14-21. Open to residents of Westchester County. Media: oil, watercolor, sculpture, graphics and crafts. Prizes. Entry fee \$3 for non-members. Entry cards due Nov. 1. Work due at County Center, White Plains, N. Y. Nov. 10 from 11:00 A.M. to 9:00 P.M. For further information write Miss Vivian O. Willis, Secretary-Treasurer, Westchester Arts and Crafts Guild, Room 242, County Office Building, White Plains, N. Y.

Youngstown, Ohio

15TH ANNUAL NEW YEAR SHOW. Jan. 1-31, 1950. Butler Art Institute. Open to present and former residents of Ohio, Penna., Va., W. Va., Mich., Ind. Media: oil, watercolor. Jury. Prizes total \$1,100. Entry fee \$1. Work due Dec. 11. For further information write Secretary, Butler Art Institute, Youngstown 2.

SCHOLARSHIPS & COMPETITIONS

New York, N. Y.

ABBEY SCHOLARSHIPS FOR MURAL PAINTING. \$1,500 a year stipend. Open to citizens of the U. S. and British Commonwealth who on June 1, 1949 were not more than 30 years old and who then worked for not less than four years in art schools. To be submitted to jury: a group of work which represents ability, in whatever medium, in the direction of mural painting. Application blanks and outline of proposed work due Nov. 4. Work due Dec. 5. For further information write Edwin Austin Abbey Memorial Scholarships, c/o Mr. Edward Hendry, 3 East 89th St., New York City 28.

New York, N. Y.

ECCLIESIASTICAL SCULPTURE COMPETITION. Awards total \$1,800. Open to sculptors working in the United States. Subject: Anything pertaining to life and time of Christ and/or persons or episodes associated therewith. Media: Any permanent material or plaster. Entries must be submitted in the round and must not exceed 18" in their largest dimension. Handling charge \$3.00 per entry, three entries per competitor permitted. Selected models to be exhibited at French & Co. Closing date April 30. For further information write National Sculpture Society, 1083 Fifth Avenue, New York 28, N. Y.

Washington, D. C.

NATIONAL WILDLIFE FEDERATION CONSERVATION POSTER CONTEST. Prizes up to \$250. Open to students from 7th to 9th grade, in Group 1 and all high school students in Group 2. Subject of poster—Soil and Water—and Their Products. Entries due Jan. 10. For further information write National Wildlife Federation, Washington, D. C.

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Of The Art Digest, published semi-monthly Oc-
tober to June; monthly, June, July, August,
September, at New York, N. Y., for October
1, 1949, State of New York, County of New
York, ss.

Before me, a Notary Public in and for the
State and County aforesaid, personally appeared
Peyton Boswell, Jr., who, having been duly sworn
according to law, deposes and says that he is
the Editor of The Art Digest, and that the follow-
ing is, to the best of his knowledge and belief, a
true statement of the ownership, management
(and if a daily, weekly, semi-weekly or tri-weekly
newspaper, the circulation), etc., of the aforesaid
publication for the date shown in the above cap-
tion, required by the act of August 24, 1912, as
amended by the acts of March 3, 1933, and July
2, 1946 (section 537, Postal Laws and Regula-
tions), printed on the reverse of this form, to wit:

1. That the names and addresses of the pub-
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Jr., 116 E. 59th St., New York 22, N. Y.; Man-
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other person, association, or corporation has any
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him.

PEYTON BOSWELL, Jr., Editor.

Sworn to and subscribed before me this 15th
day of September, 1949. JACOB FORSTEIN.

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Residing in Bronx County.
Bronx Co. Clk's No. 03-1278500.
Cert. filed with Bronx, N. Y. Co. Clk. & Reg.
(Term expires March 30, 1951.)

Mad Hatters, Inc.

[Continued from page 10]

it was treacle they liked."

"It used to be treacle, but no more,"
he said. "It made them very ill. So now
we're giving them modern art. They're
getting it in fashions, too. Haven't you
seen where all the fashion reports from
Paris mention Braque, Picasso and Ma-
tisse as the new style influences?"

"And are they?", asked Alice, shud-
dering a little to think of hats that
might resemble a Braque still-life, and
of feminine figures moulded into squares
and right angles.

"Of course not," said the V.P. "The
fashion reporters were drawing on their
imagination for something to write
that would intrigue readers who have
been hearing about modern art for
twenty years and finally gotten inter-
ested."

"Oh," said Alice, "That makes every-
thing clear. They were drawing. People
everywhere are drawing these days.
That's why art keeps popping up in
furniture ads and fashion stories. And
it's modern art they talk about be-
cause it begins with an M, like Mad
Hatter, and mystery, and especially
Mondrian."

"You've forgotten the most impor-
tant M of all—Macy's," said the V.P.
angrily. And with that he decided that
Mondrian it would be, instead of Klee.

Alice thought it was all very curi-
ous. "But everything's curious today.
Klee too well known, indeed! Only yes-
terday it was Picasso, and before that
it was Dali. And back before that it
was Grandma Moses and even before
that it was Whistler's Mother. Really,
now, I don't think—"

"Then you shouldn't talk," said the
V.P.I.C.O.C.I., and everybody who had
begun to nod during the conversation,
now nodded in vigorous assent. So Alice
just picked up the layout and dispatched
it quickly to the newspapers. She
had to admit that it really did look in-
triguing when it was published the
following Sunday, September 25.

Winner of Paris Prize

Elsie Southwick, young American
painter living in Paris, recently won
the Spring Salon prize of ten thousand
francs and was made "sociétaire" for
her *Still Life*. Miss Southwick, daugh-
ter of Albert A. Southwick, who was a
famous designer of silver and author
of a brochure on dynamic symmetry,
La Coordination, decided on her career
as an artist just before the war.

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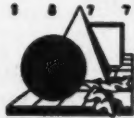
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Art School News

AS FAR AS THE WEATHER GOES, in some parts of the country it's summer, and in some parts of the country it's winter, but as far as art schools are concerned it's definitely fall. This means that timid beginners are facing their first challengingly blank canvases and also that more experienced students are receiving the rewards of arduous study and practice in the form of scholarships and prizes.

The Art Students League has awarded twenty-five hundred dollars in tuition scholarships to promising students. A jury consisting of Sidney Dickinson, Stanley William Hayter and Forbes Watson studied ten samples of the work of each of the competitors and selected the following winners: Ethel Bowen, Marion Burwell, Rose Marie Capobianco, Gene Davis, Jim Gellert, Farrell Grehan, Joseph Haydock, David Jay Hochstein, Thomas L. Jackrell, Frederick C. Koester, Dorothy Smith, Bill Stevens, Audrey Swanson, and Edward Zutrau. The winners form a heterogeneous group, hailing from places as different as Brooklyn and Salt Lake City and ranging in age from 17 to 32. Mr. Koester is the winner of the Leonard Bocour scholarship of \$200 and the others are entitled to one full class for the eight-month school year.

High school seniors and juniors are being offered a chance at 1,020 cash awards and scholarships valued at more than \$40,000 in the 26th annual national Scholastic Awards for art, photography and writing. Deadline for the art entries in the national contest is March 15, and there are also regional contests with earlier deadlines. Full information may be obtained from Scholastic Magazines, 7 East 12th Street, New York 3, N. Y. Last year the national honors were shared by students of 1,019 different schools in all states and the District of Columbia, Alaska, The Canal Zone, Hawaii, Canada and the U. S. Zone of Germany.

Besides the faculty changes previously noted, the following have come to our attention: Louis J. Perceval, for many years a designer and builder of houses in England, will teach art part-time at Pomona College in Claremont, California. From 1939 to 1946 Mr. Perceval served as an officer and technical artist with the British Navy.

Many individual artists give studio lessons to small groups of students. This is often the most satisfactory method of study for students having very specialized needs or wishing to study with a particular artist. One artist who has been conducting such classes for many years is Samuel Brecher. On Saturday mornings Mr. Brecher takes time from his busy painting schedule to teach a varied group of students.

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Can Anyone Give Us a Street?

The picturesque sight of the Parisian artist displaying his canvases on bistro sidewalks and the quays of the Seine may become an everyday reality in New York, too, unless some adequate means is found for our artists to show their wares.

We've mentioned this before and we're talking about it again.

Days of foot-pounding have convinced us that there just aren't any galleries available to the average citizen. That, in spite of the apparent numbers of places where works of art are being shown throughout our more desirable mid-town section of the city. These are operated by artists' agents, who have their own craftsmen to represent. Even if they were agreeable to subletting occasionally, their spaces are too small for more than about fifty paintings. Even a fairly intimate show must hang in the hundreds to be worthwhile.

The Museum in the City of New York exhibits only paintings about New York and the New York Historical Society only historical state material. And so far, the Metropolitan Museum has shown no inclination to push aside a few old masters, in order to give temporary encouragement and hope to a few young ones.

Of the so-called galleries that can be rented with no visible strings attached, there are a few clubs in out-of-the-way parts of town, and perhaps a few department store spaces in all too accessible ones. The contributing artist doesn't like the first and the fundamental art lover objects to the latter. There are, sometimes, to be found a few places like one dignified, well-appointed, mid-town gallery that would consider subletting but they wanted between seven and fifteen hundred dollars a week. Staggering up from this, we found another space, two floors below the sidewalk on a garage-lined side street that wanted between five hundred and a thousand per week. Immediately, we thought more kindly of the first place.

We can only have the greatest admiration for the late Mrs. Whitney in establishing the outdoor art exhibit, held in Washington Square every spring and fall, where individual artists can present their work to the public on something like acceptable terms. And it is an interesting fact to note that an exceptionally large percentage of the artists who exhibited in those early Washington Square shows now have canvases hung in a representative number of our better galleries and permanent collections.

Marine Base, Westport, Lake Champlain: PERCY LEASON
American Art Week Prize



Tuppence Colored

We would hardly expect to buy art with a penny. But in twenty years the Penny Art Fund, originated by a New Jersey Art Chairman and later adopted as a project by the General Federation of Women's Clubs, has purchased thousands of dollars of American art.

A penny's worth of service for American Art Week may not seem effective to you, yet thousands of members and friends of the American Artists Professional League giving their penny's worth of effort each year, like the General Federation of Women's Club—one of the League's oldest sponsors—reached every state and possession in "Universal Participation."

Are you giving your penny and your penny's worth of talent for Art?

We would like to publish a favorite human interest story from Mrs. Thomas F. Gibson, Chairman of the Penny Art Fund. A story of the physical benefit of art.

A woman's club won a lovely painting of a snow scene and hung it in the town hall. A policeman was often seen gazing at it and one day remarked, "I don't suffer from the cold as I used to. This painting has taught me how beautiful snow can be and in looking at it I forget my discomfort." Art is not a Fine Art unless it can be of service to mankind.

High Endeavor

We in the bustling metropolitan area, conscious of our importance in mountains of achievement, often turn weary eyes westward to the smaller states, who, supposedly, lead lives of restful, quiet endeavor.

However, we might be surprised when we run up against someone who believes enough in an idea to climb real mountains for it. Let us read together a letter that came from John Scott Williams as a report from Wyoming in the interests of a chapter of the League there. This group, originally, contacted the American Artists Professional League and Mr. Williams, who is a member of the Executive Committee, made ten trips to Cheyenne on an adult extension course for the University at Laramie, dined, supped and generally became familiar with the various personalities who are interested in Art in that center. Part of his letter tells about those trips.

"It was rather strenuous during February and early March, motoring over from Laramie, at a summit of 9,000 feet, plenty of snow and bad ground blizzard drifts. However, only one night made us put up, overnight, in Cheyenne when the road (the Lincoln Highway) completely closed out on us.

"In those days, Pelephone Canyon, just east of us, was a tough spot, big plows were going all night, night after night, and the road had to be sanded and graveled continuously (as you drop down through the Canyon—nearly 2,000 feet to our level of a mere 700 feet altitude).

"Such were art lessons and advice in snow storm periods."

"Art Is the Measure of a Civilization"

The slogan for this year's American Art Week's celebration is "Art is the measure of a civilization." We become so accustomed to these truisms that we are apt to pass them lightly.

Reading the following excerpts, we come away with the feeling that we can't escape being an integral part of it, so why not take a self-directed, active part?

"Artists are the people whose influence determines what form the spiritual and physical creations of our civilization will take—the houses we live in, the clothes we wear, the food we eat, the pictures in the homes and in the art galleries, the books and magazines we read, the buildings in which we do our business, the furniture, the silver, the dishes in our homes—even the lowly pots and pans—the automobiles in which we ride, the sculpture in our parks and the government buildings, the entertainment we see and hear—every phase of our daily living is somehow touched and often determined by artists' activities as well as by utilitarian need." From "Art and a Great America," by J. T. Longfellow, Superintendent of Schools, Oregon City, Oregon.

And, "The final test of an economic system is not in the tons of iron, the tanks of oil, or the miles of textiles it produces; the final test lies in its ultimate products—the sort of men and women it nurtures, and the order and beauty and sanity of their communities." From "Faith in Living," by Lewis Mumford.—HELEN GAPPEN OEHLER

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.

Institute of History and Art To Oct. 30: *American Provincial Paintings*; Oct. 18-30: *Valerie Swenson*.

BALTIMORE, MD.

Museum of Art Oct.: *Selections from the Cone Collection*; Carrington, Levine, Roullison; *Popular Painters of Haiti*; *Poe's Illustrations*.

BINGHAMTON, N. Y.

Museum of Fine Arts Oct.: *Paintings, etc.*, by Simon Lissim.

BOSTON, MASS.

Belvedere Gallery Oct.: *Drawings, Paintings and Sculpture*.

Brown Gallery To Oct. 22: *Cady Wells*; From Oct. 24: *Alexander Calder*.

Copley Society To Oct. 21: *Greenleaf*; From Oct. 24: *Steele*.

Doll & Richards Oct.: *Contemporary American Paintings*.

Fransesop Gallery To Oct. 29: *Fannie Hillenlith*.

Guild of Boston Artists To Oct. 22: *Members' Exhibition*; From Oct. 24: *Portraits by Waldo Murray*.

Holman's Print Shop Oct.: *Prints, Maps, Americana*.

Institute of Contemporary Art To Nov. 20: *Lionel Feininger, Jacques Villon*.

Museum of Fine Arts To Nov. 5: *Gifted Statue of San Ludovico by Donatello*.

Smith Gallery To Oct. 28: *Lois Bartlett Tracy*.

Vose Galleries To Oct. 22: *Paintings by Grandma Moses*.

BUFFALO, N. Y.

Albright Art Gallery To Oct. 30: *Faculty Show*; To Oct. 23: *Buffalo Society of Artists*; From Oct. 26: *Faierman*.

CHICAGO, ILL.

Art Institute Oct.: *Gauguin Prints*; From Oct. 20: *Arenberg Collection of 20th Century Art*.

AAA To Nov. 3: *Gertrude O'Brady*.

Boyd-Britton Galleries To Oct. 29: *Julio de Diego—later paintings*.

Chicago Galleries Ass'n. To Oct. 26: *Mizen, Heinze, Melchert*.

Little Gallery Oct.: *John De Rosa*.

Frank J. Oehlschlaeger Oct.: *Jon Corbino*.

Palmer House Galleries To Oct. 27: *Niyoko Ito*.

Well-of-the-Sea Gallery Oct.: *John E. Watley and Myron Kozman*.

CINCINNATI, OHIO

Art Museum Oct.: *Musical Instruments*; From Oct. 27: *Josef Albers*.

Taft Museum To Oct. 23: *Reproductions of Old Textiles by Scalmanrande*.

COLORADO SPRINGS, COLO.

Fine Arts Center Oct.: *Morgan Wagner; Rico Lebrun*.

COLUMBUS, OHIO

Gallery of Fine Arts Oct.: *The Gothic North; Contemporary Illustrations*.

DALLAS, TEXAS

Museum of Fine Arts Oct.: *Winterbotham Collection; da Vinci Show*.

Silagy Galleries To Oct. 28: *French & American Moderns*.

DAYTON, OHIO

Art Institute To Nov. 15: *I.B.M. Period Rooms*.

DETROIT, MICH.

Institute of Arts Oct.: *Work in Progress in Michigan; For Modern Living*.

FITCHBURG, MASS.

Art Center To Nov. 7: *Theodore Kautsky; 20 Artists from Shore Galleries*.

GREEN BAY, WISC.

Neville Museum To Oct. 31: *8th Northeastern Wisconsin Art Annual*.

HOUSTON, TEXAS

Museum of Fine Arts To Oct. 30: *Jan Van Empel; Amy Freeman Lee*.

INDIANAPOLIS, IND.

John Herron Art Institute Oct. 2-23: *Watercolors; New Acquisitions*.

KANSAS CITY, MO.

Art Institute To Nov. 13: *Drawings by Pavel Tchelchew; Drawings from Whitney Annual; Robert Bailey*.

NELSON GALLERY

To Oct. 23: *Cuban Watercolors; Folk Arts*.

LINCOLN, NEBR.

University of Nebraska To Oct. 26: *Benjamin Bishop; Dorothy Sturm*.

LOS ANGELES, CALIF.

County Museum Oct.: *California Centennials Exhibition of Art*.

Cowie Galleries Oct.: *Oils by Iver Rose*.

Esther's Alley Gallery Oct.: *Contemporary American Paintings*.

Hatfield Galleries Oct.: *Modern French & American Paintings*.

Stendahl Galleries Oct.: *Ancient American & Modern French Art*.

Taylor Galleries Oct.: *Contemporary American Paintings*.

Vigevano Galleries Oct.: *Grandma Moses & Camille Bombois*.

Frances Webb Galleries Oct.: *Contemporary American Paintings*.

LOUISVILLE, KY.

Speed Art Museum To Oct. 26: *1949 Corcoran Biennial*.

MANCHESTER, N. H.

Currier Gallery of Art To Nov. 6: *Monet and the Beginnings of Impressionism*.

MIAMI, FLA.

Terry Art Institute Oct.: *"3 Unknowns"—Dugger, Pietro & Irwin*.

MINNEAPOLIS, MINN.

Institute of Arts Oct.: *Survey of Prints*.

Walker Art Center To Nov. 13: *Made in Minnesota*.

MONTCLAIR, N. J.

Art Museum To Oct. 23: *Contemporary Paintings; Ada Van Winkle*.

MONTREAL, CANADA

Museum of Fine Arts To Oct. 30: *Masterpieces from the National Gallery*.

NEW HAVEN, CONN.

Yale University Gallery To Nov. 29: *The Smitberg Tradition*.

Moore Gallery To Nov. 7: *"The Six"—First Exhibition*.

NEW ORLEANS, LA.

Delgado Museum of Art To Oct. 26: *"49 French Paintings, 1949"; Purchase Exhibition—American Paintings*.

OKLAHOMA CITY, OKLA.

Art Center From Oct. 23: *Lawrence T. Stevens; Claude Montgomery*.

PASADENA, CALIF.

Art Institute Oct.: *Russell Coates; Richard Haines*.

PHILADELPHIA, PA.

Pennsylvania Academy Oct. 17-24: *"Pennsylvania Week" Exhibition*.

Art Alliance Oct.: *Arthur Meltzer; Saul Baizerman—Sculpture*.

De Baux Gallery Oct.: *Lin-Fon-Ming Gouaches*.

McClees Gallery To Nov. 7: *Elisabeth L. Elser*.

Museum of Art To Nov. 13: *Goeie as a Print Lover*.

Plastic Club Oct. 17-24: *Special "Pennsylvania Week" Exhibition*.

Print Club To Oct. 28: *Katharine Sturgis*; From Oct. 19: *Blackburn*.

PITTSBURGH, PA.

Carnegie Institute To Dec. 11: *Painting in the United States*.

PORTLAND, ORE.

Art Museum To Oct. 23: *Max Beckmann*.

POUGHKEEPSIE, N. Y.

The Three Arts To Oct. 26: *Werner Wolf Paintings*.

RICHMOND, VA.

Museum of Fine Art To Oct. 23: *Horace Day Paintings*.

ROCKLAND, ME.

Farnsworth Art Museum Oct.: *Painting in New England*.

SACRAMENTO, CALIF.

State Library To Oct. 31: *Polish Graphic Arts*.

ST. LOUIS, MO.

City Art Museum To Nov. 14: *Mississippi Panorama*.

SAN ANTONIO, TEXAS

Witte Memorial Museum Oct.: *11th Texas Exhibition; Great Masters*.

SAN DIEGO, CALIF.

Fine Arts Gallery Oct.: *Picasso Lithographs; Old Egyptian Arts*.

SAN FRANCISCO, CALIF.

City of Paris To Oct. 29: *Prints & Watercolors; Dorr Bohnell*.

De Young Museum Oct.: *Contemporary Chinese Artists*.

Lucien Labaudt Gallery To Oct. 28: *James Pinto; William Rota*.

Legion of Honor Oct.: *Masterpieces of 18th Century French Art*.

Museum of Art To Nov. 6: *14th Annual Watercolor Exhibition*.

SANTA FE, N. M.

Museum of New Mexico To Oct. 31: *J. R. Willis; N. M. Print Show*.

SEATTLE, WASH.

Art Museum Oct.: *35th Annual Exhibition of Northwest Artists*.

TORONTO, CANADA

Art Gallery To Nov. 5: *50 Years of Canadian Painting*.

WASHINGTON, D. C.

National Gallery Oct.: *Etching from Horace Galtin Bequest*.

Smithsonian Institution Oct.: *Abdott H. Thayer; Vera Andrus*.

WEST NYACK, N. Y.

Rockland Foundation To Oct. 22: *Rockland County Artists*.

WICHITA, KANSAS

Art Museum Oct.: *Kansas Painters; Acquisitions to Murdock Collection*.

WORCESTER, MASS.

Art Museum Oct.: *Early American Decorative Arts*.

NEW YORK CITY

A.C.A. Gallery (63E57) Oct. 17-Nov. 5: *Anton Refregier*.

A.D. Gallery (130W46) To Dec. 2: *Alvin Lustig*.

America House (485 Mad.) To Oct. 21: *Textiles by Geraldine Funk; Glenn and Lee Wright*; From Oct. 21: *Stained Glass*.

American-British Art Gallery (122 E55) Oct. 17-Nov. 17: *Ballet Sketches for Checkmate by E. McKnight Kauffer*.

American Youth Hostels (351W54) Oct.: *Arnold Friedman & others*.

Argent Galleries (42W57) To Oct. 22: *Lenney & Feldman; Leventhal; Amem*; From Oct. 24: *Present Day Artists; Alice Gore King*.

Artists League (77 5th Ave.) To Oct. 22: *Julius Dan Gefen*.

Artists Gallery (851 Lex.) To Oct. 27: *H. Bella Schaeffer*; Oct. 29-Nov. 17: *Ben Bena Retrospective*.

A.A.A. (711 5th Ave.) To Oct. 22: *Cikorsky; Richards*; From Oct. 24: *Georges Schreiber*.

Acquavella (38E57) Oct.: *Old Masters*.

Babcock Galleries (38E57) Oct.: *19th & 20th Century Americans*.

Barzansky Galleries (604 Mad.) From Oct. 17: *Group Show*.

Binet Gallery (67E57) To Oct. 28: *Prints by Georges Rouault*.

Brooklyn Museum (East Pkwy) To Nov. 27: *Prints & Drawings by Max Beckmann*.

Arthur Brown Gallery (2W46) To Oct. 22: *Albert Peis*; From Oct. 24: *Christmas Cards in Industry—Paintings*.

Buchholz Gallery (32E57) Oct. 17 to Nov. 5: *Max Beckmann*.

Carlebach Gallery (937 3rd Ave.) To Oct. 22: *John Goodwin*; Oct. 24-Nov. 5: *Durie*.

Contemporary Arts (106E57) Oct. 17-Nov. 4: *William T. Smith*; From Oct. 31: *Virginia Cuthbert*.

Copain Gallery (891 1st Ave.) To Oct. 25: *Carl Malouf*.

Cooper Union Museum (Cooper Sq.) To Oct. 31: *Contemporary Book Design*.

Delius Gallery (116E57) Oct.: *50 Drawings—Old and New*.

Demott Gallery (39E51) To Nov. 12: *Sarah E. Hanley*.

Downtown Gallery (32E51) To Oct. 22: *Fall Group Show*; Oct. 25-Nov. 12: *Ben Shahn*.

Durand-Ruel Galleries (12E57) To Oct. 31: *Reynold Arnould*.

Duracher Galleries (11E57) Oct.: *Barbara Hepworth*.

Egan Gallery (63E57) Oct. 17-Nov. 5: *Two Kove*.

Eggleston Galleries (161W57) To Oct. 22: *Yvette Berlioz*; Oct. 24-Nov. 5: *Richard J. Montagu*.

8th Street Gallery (33W8) Oct. 17-30: *Summer Paintings*; From Oct. 31: *Gotham Painting Club*.

Feigl Gallery (601 Mad.) To Oct. 26: *Group Show*; Oct. 26-Nov. 12: *Gouaches & Oils—Vytalacil*.

Ferargi Gallery (63E57) Oct. 17-31: *Richard Munsell*.

Friedman Gallery (20E49) Oct.: *Alfred R. Bosco*.

Grand Central Art Galleries (15 Vand.) Oct. 18-29: *Lassell Ripley*.

Haitian Art Center (937 3rd Ave.) To Nov. 5: *Oscar De Mejo*.

Janis Gallery (15E57) To Nov. 12: *Piet Mondrian*.

Jewish Museum (5th at 92) To Nov. 14: *Abraham Walkowitz*.

Kennedy Galleries (785 5th Ave.) To Nov. 14: *Prize Prints; Ballet Prints and Drawings*.

Kleemann Galleries (65E57) Oct. 12-31: *Rolf Neesh*.

Knoedler Galleries (14E57) To Oct. 29: *Ernest Fienne*; From Oct. 31: *Eugene Berman*.

Kootz Gallery (600 Mad.) To Oct. 24: *Collages by Robert Motherwell*; From Oct. 24: *"The Birds and the Bees"*.

Kraushaar Gallery (32E57) To Oct. 29: *Paintings by Gallery Members*.

Laurel Gallery (108E57) To Oct. 29: *Norman Carton*.

Levitt Gallery (16W57) Oct. 20-Nov. 12: *Seymour Fogel*.

Lipton Gallery (791 Lex.) Oct.: *Roger Wild*.

Little Gallery (Lex. & 63) To Oct. 31: *Nelson Seale*.

Lotos Club (5E86) To Oct. 27:

Drawings by American Artists.

Luyber Galleries (112E57) To Oct. 23: *Lamar Dodd*; From Nov. 1: *Revington Arthur*.

Macbeth Gallery (11E57) To Oct. 29: *Clay Bartlett*.

Marquie Gallery (16W57) Oct. 17-29: *June Schwartz Watercolors*.

Matus Gallery (41E57) To Oct. 29: *Loren MacIver*.

Metropolitan Museum (5th at 82) From Oct. 21: *Vincent Van Gogh*.

Midtown Galleries (605 Mad.) To Oct. 22: *Fred Meyer*; Oct. 25-Nov. 19: *Gladys Rockmore Davis*.

Milch Galleries (55E57) To Oct. 22: *19th & 20th Century Americans*; Oct. 24-Nov. 12: *Henry Edmiston*.

Museum of Modern Art (11W53) Oct.: *Modern Art in Your Life; Posters*.

Museum of Non-Objective Painting (1071 5th Ave.) From Oct. 18: *Group Exhibition*.

National Academy (1083 5th Ave.) To Oct. 20: *Allied Artists Show*.

National Arts Club (15 Gramercy Pl.) To Oct. 29: *Federation of Modern Painters & Sculptors*.

New Art Circle (41E57) Oct.: *Group Show*.

New School (66W12) To Oct. 21: *Fritz Eichenberg*; Oct. 23-Nov. 4: *Sculpture & Drawings by Miguel Sopo*.

New York Circulating Library of Paintings (640 Mad.) Oct.: *Modern Paintings & Old Masters*.

New York Historical Society (C.P.W. at 77) Oct.: *Book Plates; City Hall; Gold Fever*.

Newcomb-Macklin Gallery (15E57) To Oct. 29: *Quistgaard*.

Newhouse Galleries (15E57) Oct.: *Distinctive Paintings*.

Ozenfant School (20E20) To Oct. 29: *Work by Students & Ex-Students*.

Passedoit Gallery (121E57) To Nov. 5: *Gleizes Retrospective*.

Betty Parsons Gallery (15E57) To Oct. 29: *Painted in 1949*.

Period Gallery (6E12) To Oct. 29: *Louise Bourgeois*.

Perls Galleries (32E58) To Oct. 29: *Priebe—Birds of Wisconsin*.

Perspectives Gallery (34E51) To Oct. 29: *Miro Lithographs*.

Pinacotheca (40E68) Oct.: *El Lissitzky*.

Portraits, Inc. (460 Park) Oct.: *Group Show*.



Ben Stahl one of America's most brilliant illustrators, gets his effects through a classic imagination, painstaking craftsmanship, and Shiva Casein colors. Mr. Stahl, a member of the faculty of the Institute of Commercial Art, at Westport, Conn., is passing on to students his know-how in illustration, and his masterful manipulation of Shiva Casein colors. Below, you see how clearly and simply Mr. Stahl tells how it's done. We think it's a wonderful thing for illustration when students are able to get this kind of professional guidance through home study.

8

Ben Stahl

Painting with casein

Institute of Commercial Art, Inc.

A new method of using casein

I work a great deal in casein, using Shiva colors exclusively, and have done a lot of experimenting with this amazing, versatile medium. Like all mediums, it presents the artist with some problems in its use. Two of the problems normally encountered when using casein are: the powdery effect when dry and the difference in value between the wet and dry paint. To overcome these problems, I have found a method of working that will give a lustrous, waxlike appearance to the finished painting and will also prevent a great change of values when the casein dries.

When starting to paint . . . first, sketch in the outlines of your drawing. Next, spray on a solution of one part clear white shellac mixed with two parts of alcohol. When dry, this will isolate your original drawing. Then, with a clean, absorbent cloth,



With the outline of my drawing sketched in, I spray the surface with a solution of one part clear white shellac and two parts alcohol. When that dries, I apply a thin coat of Shiva Media Varnish over the surface and I am ready to paint.



To paint the second day, I spread another thin layer of varnish over the dry casein with a soft brush. I then wipe the surface lightly with a dry cloth. This leaves a gloss over the painting that will match any new tones of color I apply.

apply Shiva Media Varnish thinly over the surface of your drawing. Wipe this thin coat immediately with a dry, absorbent cloth, leaving a very thin coat of varnish that will stay wet for hours. Next, start painting as usual with casein using water as a medium. As it dries, the casein soaks up the varnish and attains a waxlike lustre, and the tone change between the wet and dry casein will be negligible. The casein will handle in the usual way and it still has the advantage of rapid drying. Also, any over-painting that is done will not cause the underpainting to be picked up.

On the second day of painting . . . another coat of varnish will be necessary. Use a wide soft brush to spread it and then wipe the surface lightly with a dry cloth. This leaves an even gloss over the painting that will match any new tones of color you apply.

Using this method of painting with casein will make your picture look as though it had been done in oil — but it will be done in a fraction of the time.

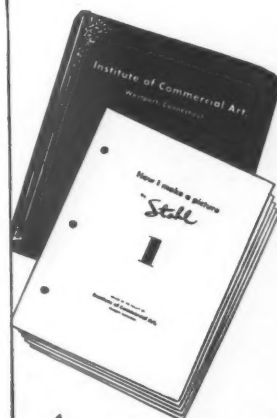
On the following pages I explain the many different ways I have used casein — mixed with oil colors or colored inks or handled so that the finished pictures look like gouache or pastel paintings.

"Most artists—myself included—have searched for years to find a paint that is easy to handle. I believe casein is such a paint and, after fourteen years of experimenting with all makes of casein, I am convinced that Shiva Casein is best—it has all the qualities any painter could ask for." *Ben Stahl*

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Specimen page from Mr. Stahl's Home Study Course in painting and illustration

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